

VARIETY

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NOVEMBER 4, 1911

PRICE TEN CENTS

NEW WAY IN HOTEL TICKET DISTRIBUTION BY THEATRES

Sold More in Bulk, Without Return Privilege. One Manager Opens His Box Office With No Conditions. Three Houses Holding Guarantees from Hotels for \$600 Nightly.

"Speculating" in theatre tickets, as understood and applied to hotels during the past years, is undergoing a change in New York.

The new way is for the hotel ticket concerns to guarantee the sale of a certain number of tickets nightly, securing these tickets from the box office at the card rate, without the return privilege or paying a premium.

A trio of houses in New York are delivering to Tyson & Co., 300 coupons daily for the night performance. The theatres are the Knickerbocker ("The Siren"), Broadway ("The Never Homes") and Criterion ("The Passers-By"). Tyson & Co. immediately after or before the plays opened, agreed to pay the box office \$600 for the 150 pairs of seats, the guarantee covering a specified period. It practically means a "run" for each show. Managers consider it a good business policy, for two reasons. Through selling the hotels 300 seats, they are having their show "plugged" among out-of-townners who ask the hotel stands "Where is a good show?" and though the usual twenty-five cent premium of other times on a delivery of thirty, forty or fifty tickets daily, is lost, the return of \$600 each night is a certain gross of \$3,600 weekly that doesn't come from a window sale. The old way, with the quarter premium, had its disadvantages. While the hotels divided their profits with the theatre, the latter also had to accept at the last moment all the unsold coupons.

In one case within a late date, a manager broke away from all precedent with the hotels by notifying them each could have all the tickets it wanted at the box office price, without any stipulations attached. This was William A. Brady, and the theatre con-

nected with the announcement was Mr. Brady's Playhouse, where one of the biggest hits of the season ("Bought and Paid For") is holding forth.

Theatrical managers are inclining more and more to the belief that the big outlet for theatre tickets in New York is the hotel, with its thousands of transients, who spend their evenings at the plays.

The hotel ticket man looked upon as the Grand Old Picker of successes is George J. Bascomb, of Tyson & Co. Mr. Bascomb will drop in on a new production in its try-out term in the wilds, and decide on the spot whether it will do for the big town. Mr. Bascomb's decision is accepted as worth while, for it may mean money to the manager. Often the Tyson & Co. expert has opined a production will do, thereupon planking down a lump sum for a certain number of tickets at the New York theatre the show is to play in, although the latter-day plan of taking them by hundreds is looked upon as sufficiently ample. There have been instances in the past though where by something akin to "hold up" methods, the hotel people were compelled to contribute a large amount to one show, in order to have the entre to the box offices of other attractions. This was called forth though only in cases of weakly financed productions that seemed to have all the qualities of a "hit."

REVIVING "NINETY AND NINE."

Ramsey Morris is preparing a revival of "Ninety and Nine" for vaudeville. Ten people will be in the cast of the condensation, which will probably be shown for the first time near New York Nov. 13.

"OLIVER TWIST" WITH NAMES.

Mabel Fenton-Ross and McKee Rankin have formed a combination for the presentation of a condensed version of "Oliver Twist" in vaudeville.

Miss Fenton will portray once more her famous characterization of Nancy, while Mr. Rankin will appear as Bill Sykes.

The sketch will be under the direction of Alf. T. Wilton.

When this act makes its appearance, it will be the first time on the variety stage Miss Fenton has played without her husband, Chas. J. Ross, opposite her. Mr. Ross is with the "Mme. Sherry" company. He preferred Miss Fenton enjoy the rest that may be secured on their rather large domain at Deal, N. J., but listened to the call of vaudeville, realizing the pressing need just now of "big acts" in that division.

"OPPOSITION" REPORT.

Toronto, Nov. 1.

A report of "opposition" to Shea's is about. It's all there, excepting details. Who ever wants to float an "opposition" vaudeville story nowadays had better prepare ahead of time to slip in some facts.

JEFF DE ANGELIS AGAIN.

With his 1911 production relegated to the has-beens, Jefferson De Angelis is prepared to listen to the vaudeville managers once more.

Mr. De Angelis has the sketch, and M. S. Bentham the placing of it.

NAZIMOVA'S NEXT.

With all road dates for the Nazimova's repertoire cancelled, the foreign actress returned to New York last week, immediately commencing rehearsals for a new play secured for her by the Shuberts. It is entitled "The Marionettes."

\$17,000 BREAKS FRISCO RECORD.

San Francisco, Nov. 1.

During the second week of "Alias Jimmy Valentine" at the Cort, the show did \$17,000, breaking the box office record of San Francisco for the past three years.

MOUNTFORD'S NEW ACT.

A picture-house circuit in the coal regions of Pennsylvania is said to be the object now sought by Harry Mountford, once connected with the White Rats.

Since leaving that pleasant and lucrative employment, Mr. Mountford has been reported as in quest of engagements with legitimate managers, not having taken the trouble to interview those in vaudeville.

An "Advice Bureau," to be a centre where anyone could secure any information about anything, was first proposed by Mr. Mountford, after finding himself at liberty, but a lawyer is reported to have informed the young man that while he was doubtlessly capable of living up to the billing in this particular instance (without passing upon the quality of the advice that might be handed out) the authorities might not entertain the same opinion.

It was sufficient to cause Mr. Mountford to hesitate, though had he started the "Advice" office, and it became known he called upon a lawyer for the very thing he advertised, it would have been a bad opening for the new act.

PULLING TOWER DOWN.

The biggest "silver" around Times Broadway, who have picked lemons this season, may find consolation by looking at the expensive tower on the Heidelberg Building.

The biggest silver around Times Square this season is coming down. It is no small job nor expense. The construction of the tall square steeple is steel and concrete. It may be replaced by several more stories to the building on the southwest corner of Broadway and 42d street.

The tower was erected to serve as a huge advertising sign at the busiest corner in the world. But the advertisers didn't advertise, not even one of them. O. J. Gude came the nearest, but wouldn't pay \$65,000 yearly for the privilege.

FIRST BENEFIT OF "COPY-ACT" PACT AT PARIS CONFERENCE

I. A. L. of Germany Orders Discontinuance by a Member of "Copy" of Charles T. Aldrich. "Copy" Secured by Breaking Into Dressing Room.

(Special Cable to VARIETY.)
London, Nov. 1.

The discouragement of copyists in the music halls has now become the semi-official business of the organizations made up of artists in various parts of the world.

At the recent Paris conference a kind of league was formed by artists' representatives from England, America, Germany and France.

The first outcome is that the Internationale Artisten Loge of Germany has decided that a well-known performer who had used details of the performance practised by Charles T. Aldrich, be ordered to discontinue the copy-act, and that he be suspended from the I. A. L., until he has discontinued producing it. The story of this bare-faced theft is almost romantic.

Aldrich came from America a few years ago with a turn which consisted of lightning changes, comedy juggling and parody conjuring.

In the class of act which Aldrich affects, until this German copyist came along, he was the only one of his kind. The copy was obtained in Vienna, Aldrich's dressing room being burgled in the middle of the night, and all his paraphernalia measured. The man who committed this act disposed of the secrets to the German who has now been thrown out of the I. A. L.

There still remains in England one performer who has been guilty of an equally blatant acquisition of the same act. It remains for the V. A. F. to prevent this man continuing to profit by the originators' brains.

ZANGWILL'S "GOD OF WAR."
(Special Cable to VARIETY.)

London, Nov. 1.

"The God of War," is Israel Zangwill's new play, which Sir Herbert Tree will produce at His Majesty's, Nov. 8. The dialog is modern, but written in blank verse throughout.

It is said to contain a strong love interest and plentiful comedy.

The action is laid in an imaginary country named Gothia.

The chief interest centers round two men and a woman. These parts will be played by Sir Herbert Tree, Arthur Bouchier and Lillah McCarthy.

BUTT'S NEW HALL OPENING.
(Special Cable to VARIETY.)

London, Nov. 1.

Alfred Butt's new hall, Victoria-Palace, is set to open Nov. 6. It has a capacity of 1,700.

It will be a twice nightly hall, located on the site of the old Standard Music Hall, opposite the Victoria Station.

Mr. Butt's other London house is

the Palace, playing one show daily, with one matinee weekly (Saturday).

"APACHE" DANCE FORBIDDEN.
(Special Cable to VARIETY.)

Paris, Nov. 1

The Berlin police have taken severe measures to prohibit the "Apache" dance, now popular in variety theatres there. The authorities consider it morally bad and physically dangerous.

Recently at one of the numerous dancing halls on the Upper Spree the spine of a young girl was broken through the too energetic and realistic efforts of her male partner while executing this dance.

At the conference of the dancing masters it was resolved that the American two-step should be the dance of the coming season.

FRANK BUSH IMPROVES.
(Special Cable to VARIETY.)

London, Nov. 1.

Frank Bush, the American monologist, opened at the Coliseum, Monday, and went fairly. He is now going better.

CONDENSED PIECE SCORES.
(Special Cable to VARIETY.)

London, Nov. 1.

Irene VanBrugh and Edmund Gwenn opened at the Hippodrome, Monday, in a condensed version of "The Twelve-Pound Look," and scored strongly. Miss Van Brugh had originally been booked to appear at that house in a tabloid presentation of "Lady Windermere's Fan" Nov. 23.

SALARY, WITH PERCENTAGE.
(Special Cable to VARIETY.)

Paris, Nov. 1.

The actor Le Bargy (the first husband of Mme. Simone) is definitely leaving the Comedie Francaise, and has been engaged for five years by managers Henry Hertz and Jean Coquelin for the Porte Saint Martin theatre at a fixed salary of \$26,000 per year, with a percentage of the receipts.

Before playing at this theatre he will tour the large cities in Europe and America, playing "Cyrano de Bergerac," and his own great part "Le Marquis de Priola."

It is possible, however, that the Comedie Francaise will take proceedings early in 1912 if he should play at the Port Saint Martin, as was done in the case of the late Constant Coquelin.

INJUNCTION FOR JOHNSON.
(Special Cable to VARIETY.)

London, Nov. 1.

The Variety Theatres Controlling Co. (Alfred Butt) has started injunction proceedings against Jack Johnson, the ebony knocker-out.

Johnson is under contract to the Variety circuit, to appear at the Hippodrome, Birmingham. He also is engaged to appear at the Palladium, London, but only at matinees. While the jump daily could be made by Johnson, the Variety Co. will not consent, and has thrown the matter into the courts.

JOE HOWARD AND NENA BLAKE.

Joe Howard will return to vaudeville Nov. 20, assisted by Nena Blake, the young woman who first attained popularity through her booming as "the red-headed girl" in "Coming thro' the Rye" a few years ago. The pair will have a farcical sketch, with musical numbers, written by Howard, and entitled "Don't Forget the Number." The act is under the management of Arthur Klein.

STOLL DOESN'T DENY.
(Special Cable to VARIETY.)

London, Nov. 1.

Oswald Stoll refused to make a statement to VARIETY's representative regarding the rumor there are negotiations looking to another alliance between his present circuit and the houses controlled by Sir Edward Moss.

Mr. Stoll is absolutely noncommittal. He smilingly remarked the newspaper stories are premature, from which it may be inferred that the matter is at least under discussion.

MAKE GOOD IN AMERICAN SKETCH.

(Special Cable to VARIETY.)

London, Nov. 1.

Seymour Hicks and Ellaline Terriss were a huge hit at the Coliseum, Monday, in a sketch called "After the Honeymoon," an Anglicised version of Edward Abeles' "He Tried to be Nice." Abeles appeared in the American version of the act at the Hippodrome about a year ago.

MRS. CARTER STARTED.

Mrs. Leslie Carter opened in "Two Women" at the Criterion theatre, Bridgeton, N. J. John Cort will send Mrs. Carter on a tour of the southwest previous to her Chicago engagement, which will begin during the Christmas holidays.

DOUBLE-HEADED SUCCESS.

(Special Cable to VARIETY.)

London, Nov. 1.

The rebuilt Middlesex Music Hall opened, Monday, with Riano's Band as the topliner. The band leader and the new house were voted a great success.

NEW LONDON SHOWS.

(Special Cable to VARIETY.)

London, Nov. 1.

"The Great Young Man" was presented yesterday at the Kingsway theatre. Nov. 5 "The Hartley Family" will be shown at the Court; Nov. 3 "The God of War" is billed for His Majesty's, and Nov. 13, Oscar Hammerstein introduces "Quo Vadis" at the new Hammerstein Opera House.

ADA REEVE A SUCCESS.

Chicago, Nov. 1.

For her first American appearance since a child, at the Majestic Monday, Ada Reeve, the English music hall star, scored a decided success. She is under engagement to the Orpheum Circuit for a limited term, and is making this trip as a part of her around the world tour.

When Miss Reeve and her husband, William Cotton, reached here on the 20th Century, the train was one hour late. The N. Y. Central returns one dollar per hour to the passenger when the limited is overdue. Mr. Cotton got \$2, and doesn't understand it yet. He says this is one great country, and is looking for further rebates.

MAY IRWIN'S NEW TITLE.

May Irwin's new play has been rechristened "She Knows Better Now." It was first called "Mrs. Tompkins" After a brief road tour the play will be brought into New York.



GRACE HAZARD

"FIVE FEET OF COMIC OPERA."

Returned to America on the "Mauretania" last week after a successful European tour. Miss Hazard returns to Europe early in the spring to fulfill contracts for season 1912-13, opening at the Palace-Victoria, London.

WHITE RATS AND MANAGERS TAKING POSITIVE STANDS

Artists Will Hold to Union Affiliation. Managers Do Not Propose to Finally Treat With Rats as Union Body. Managers Make Conditions for First Conference. Rats to Pass Upon Them.

The Vaudeville Managers' Protective Association, at its meeting Tuesday morning, resolved to meet the White Rats committee (as proposed by the order last week) in conference. A letter setting forth conditions (reproduced herewith) for the first conference was delivered to the White Rats headquarters Tuesday afternoon.

Up to Wednesday the White Rats had not fixed upon a course to be taken. It was expected that one and perhaps two of the conditions made by the managers would not prove agreeable to the Rats.

A meeting of the Rats' Board of Directors, or a general meeting of the members may be called early next week to consider the managers' reply.

The impression prevails among those familiar with both sides (artists

it is said. This will be for a Board of Arbitration. The other might be for a "Closed Shop," but the "Closed Shop" proposal will be taken out of the question through the stand of the managers not to ultimately treat with the Rats with finality while it remains a labor organization. This is the point that will be raised in opposition to the proposed Board of Arbitration, if that should be asked for.

The sense of the managers' meeting Tuesday was that to deal with the Rats, while it remained in the Union, would be futile, as no end could be reached unless the Rats surrendered its A. F. of L. charter.

The White Rats is as firmly set against that move as the managers are for it. Representative Rats have said the Union connection will be retained, though it will not interfere

YORK HELD IN \$500 BAIL.

Held in \$500 bail for trial at Special Session was the decision of Police Magistrate Appleton in the West Side Police Court, Oct. 28, on the complaint preferred against Phil York by Inspector Whelan of License Commissioner Robinson's staff.

York was arrested Oct. 27, for carrying on an agency business without a license. The investigation was made by Inspector Whelan upon the complaint of J. L. La Fleur, of East Hartford, Ct., who alleged he had paid York \$105 in payments of \$5 each upon the receipt of twenty-one "contracts," to play various weekly engagement in "small time" vaudeville houses.

KEPT AT HOME BY DIVORCE.

Chicago, Nov. 1.

Bob Burns, a Fred Barnes angel and president of the company bearing the latter's name, has gone to Shreveport, to take charge of the attractions at the fair being held in that city.

Burns goes as the proxy of Mr. Barnes who is kept in Chicago by a series of domestic troubles that have developed in connection with the latter's divorce suit.

FRANK SHERIDAN RETURNING.

Frank Sheridan will shortly return to vaudeville in Catherine Henry's new detective playlet which tells a Scotland Yard case.

SELIG'S CONDITION SERIOUS.

San Francisco, Nov. 1.

The condition of William N. Selig, shot by a Japanese last Friday, is very serious. Francis Boggs, of the Selig picture concern also, was killed by the Jap, an ex-employee, who entered the Pacific Coast branch of Selig office at Los Angeles, shooting the men without warning.

BALKED AT KRUEGER'S.

Irene Franklin has brought suit against F. F. Proctor for \$180, the amount withheld from her salary last week, when playing Proctor's, Newark.

The Proctor house does not play Sundays, but calls upon its acts that day to appear at Krueger's Auditorium, Newark, which somehow finds itself able to give performances on the Sabbath, and has the city alone that day.

Burt Green, who appears with his wife (Miss Franklin), peremptorily refused to play anywhere but at the house the act had engaged for, Proctor's.

Whereupon the \$180 was deducted from the envelope, immediately followed by the service upon the Proctor management by a complaint, drawn by Augustus Dreyer, attorney for Franklin and Green.

GETTING READY TO BUILD.

Buffalo, Nov. 1.

Bids are advertised for the steel of the new Shea's vaudeville theatre here, requiring 350 tons of that material.

VARIETY holds its advertisers.
Why?
Because it reaches.

"HELLO PARIS" BAD OUTLOOK.

This may be the last week of the bookings of "Hello Paris," the Folies Bergere skit now in vaudeville headed by James J. Morton, Harry Pilcer and Minerva Coverdale.

The vaudeville managers outside New York are afraid that the "Siberian Whirl" dance, by Pilcer and Coverdale in the act, is altogether too "strong" for their audiences. It was cut out at the Orpheum in Brooklyn last week.

HAS "TYPE" PLAYLET.

William J. Bauman, who has been playing leads in stock in Chicago and was last seen here in "The Devil, The Servant and The Man," is getting the act, "The Family Entrance," ready for a New York premiere. The sketch shows a room in the rear of a saloon where many characters are introduced. It is by Bauman and I. K. Friedman, author of "The Autobiography of A Beggar" and "By Bread Alone."

Bauman brought along from the west, Jimmy Cassady, Lillian Sonstaby, E. J. Riech and Sam Major, to handle four of the eight speaking parts.

TWO PANTAGES OPENINGS.

San Francisco, Nov. 1.

There will be two openings of new Pantages houses for Alexander Pantages' vaudeville circuit within a short time.

The new Pantages at Portland (Ore.) is due to start business about Nov. 20. It replaces the present house of the circuit there.

The new Pantages on Market street, this city, which gives Pantages his long looked for San Francisco stand, is slated to open Dec. 15.

LAEMMLES IN COURT.

Chicago, Nov. 1.

Joseph Laemmle has retained counsel here to bring suit against his brother Carl, who conducts a music publishing and moving picture service business in this city.

The brothers recently took over the lease of the Family theatre, Muscatine, Ia., on a partnership basis and a disagreement followed. The proposed suit is for an accounting of the profits in the Muscatine house.

BORNHAUPT GOES BACK.

New York looked too good for Chas. Bornhaupt to leave, but nevertheless the foreign agent sailed on the Mauretania Wednesday.

After twelve years in America, and one year back in Europe, Bornhaupt says New York for him. It wouldn't be surprising were the foreigner to locate here permanently within a year or so, if only to have his clothes American-made, and collars that fitted his neck.

While here on this short trip, Mr. Bornhaupt booked several turns for Europe, among them the Clark Brothers, who will open Dec. 1 at the Australian Circus, Brussels, for a long engagement. The Clark Brothers (Clarkonians) were with the Ringling show this season.

Several acts Bornhaupt wanted to look over he found were in the west.

Board of Directors,

White Rats Actors' Union of America,
No. 1558 Broadway, City.

October 31st, 1911.

Dear Sirs:—At a meeting of the Board of Directors of the Vaudeville Managers' Protective Association, held this day, your communication of October 24th was duly considered. While we disagree with you in the statement that there is at present a "discordant condition" in the vaudeville profession and vocation, we are perfectly willing to meet a committee of artists to listen to any alleged grievances.

As there are many important vaudeville artists who are not members of your organization, we think in justice to them and the entire vaudeville profession, and to make the conference fair to all concerned, that three members of the Vaudeville Comedy Club, who shall not be members of your organization, and three vaudeville artists, who shall not be members of any vaudeville artists' organization, should be present at such conference. The latter three to be appointed, one by you, one by the Vaudeville Comedy Club and one by us.

Until there is some necessity for counsel to be present, we desire the conference or conferences to be held without them.

The Committee appointed by this Association is E. F. Albee, Martin Beck, Marcus Loew, Samuel Scribner and Percy G. Williams.

If this is agreeable to you, kindly notify us that we may communicate with the Vaudeville Comedy Club and arrange for a meeting which should be held at an early date.

Very truly yours,
VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION,
MARTIN BECK, Chairman of Board of Directors.
EDWARD F. ALBEE, President.

and managers) that an inevitable hitch is certain to arise, either before or after any conference or conferences shall have been arranged for or held.

The hitch will pile up through the White Rats positively refusing, under any conditions, to secede from its affiliation with the American Federation of Labor. The managers will unquestionably demand that if any close relations are to be maintained with the White Rats Actors' Union, as a body, that order must be free of all labor connection.

It is expected the White Rats, upon meeting the managers in conference, will make two important requests. One at least will surely be proposed,

with any understanding or agreement reached with the managers. The great majority of Rats, the leaders say, are for the Union, without any equivocation.

It is also reported that upon the failure of the peace conference proposed by the Rats to bring tangible results, a plan of action or course of procedure that has been laid down for the organization to follow in that event will be closely adhered to. The plan, as understood, is a firm, though not violent one, and comprehends a definite purpose, that the Rats are convinced will be surely reached sooner or later, no time limit having been set.

NOTHING AGAINST AGENCY LAW FOR MASSACHUSETTS

Hearing Held Monday at Boston. Attorneys Dennis F. O'Brien, J. A. Brackett and Others Address the Commission.

Boston, Nov. 1.

Thirty persons who were most interested, gathered in room 439 of the State House Monday and told what they had on their minds, both for and against the Massachusetts Theatrical Agency Bill, that was being considered for recommendation to the next legislature by the Commission created to give hearings on such matters.

The truth was undoubtedly told. Some of the things said in that room were unfit for polite society. Commissioner Harold Brown heard all the troubles. Nobody came to object to the bill and the only dissenting voices were those who thought the bill should be less or more strenuous than the one now existing in New York.

Quite an array of legal talent managed to have a say. Attorney Dennis F. O'Brien of New York City, representing the White Rats Actors' Union, was the first to address the commission. Mr. O'Brien went right to the point. He urged a law that was fair alike to agents, actors and all parties concerned. He claimed that many evils arose under the present conditions and cited the New York Agency act.

Mr. O'Brien claimed that many of the New York agents were found in the person of theatrical managers who, acting as agents, exacted a fee and got the artist coming and going. In addition to this, stated Mr. O'Brien, the agent and the manager, too, got their "bit."

He also claimed that many of the agents were the cause of the evils existing today in the contract system. Agents desirous of getting all the money possible accepted applicants for positions without first investigating the moral character of the actor. In New York, he stated, agents evaded the law by assuming the title of "personal representative," "producer," and other fancy and euphonious titles. Mr. O'Brien pleaded that the Massachusetts law be framed to make such a condition of affairs impossible in this state. He also said that he was in accord with the present Child Labor law, as it existed here, as he thought it unfair that a child of tender years should be a party to a contract without the consent of parents or guardian. He cited cases of children who came over here from Europe as members of acts and told of the difficulties that they met with. Mr. O'Brien's strong plea was for a law that would give magistrates trying violations the right to impose punishment by prison sentences, in addition to fines, claiming that a man who made considerable money in the theatrical business, and violated the law, did not mind the payment of a fine, and would be a constant violator.

Former Judge J. A. Brackett, also

representing the W. R. A. U., urged a law that would oblige an agent to bind his principal in contract so that when an actor was defrauded in any way, the actor or his representative would know whom to prosecute and how to secure damages. He claimed conditions as they exist at the present time are terrible.

W. J. Cooke, business representative of the Rats, said he had been in the show business for fifteen years. He stated that he was in accord with the previous speakers and prayed that the commission would recommend strict laws to prevent impecunious agents from violating them.

Frank W. Mead, an agent in Boston for twenty years, asked for a law that would be a protection to the agent as well as the actor. He admitted the weak points in the New York bill. He claimed that actors and musicians were the most unsatisfactory people in the world to do business with.

William H. Barter, representing the Church Booking Offices, Inc., favored fair legislation.

The hearing lasted two full hours. The commission, created by the legislature two years ago, has the power to recommend legislation, favorable to all conditions connected with agencies conducted for the purpose of employment.

BREED BOOKING NEXT SEASON.

It's hard on Dave Robinson but facts is facts and they is stubborn cusses. Doc Breed is around already asking agents to submit acts for the Brighton Beach Music Hall next summer. Mr. Breed managed the Music Hall last vacation time, in opposition to Mr. Robinson's Brighton theatre.

During the competition spell, it was printed Breed had been given a five-years' contract by the music hall owners to conduct the house annually for that length of time. Dave said "Press stuff," as he turned over for the second snooze, after his wife woke him up at 10.30 one morning to tell him the good news before breakfast.

But here is Doc on the job again, and Dave with another one of those seasons ahead of him.

"INDISPOSITION"—NO ACT.

One of the features of the Fifth Avenue program did not give a show Monday afternoon. The absent act was Digby Bell and Co., who were obliged to remain inactive through the "indisposition" of Alexander Kearney, of the company. The "wait" in the running of the bill was filled in by an overture. At the evening performance, Mr. Bell had his entire company in fairly good health.

HARRIS LOSES INJUNCTION.

The Ted Snyder Music Publishing Co. received a decision in its favor this week in the case concerning the publishing rights to the score of "The Girl From Havana," sung in "The Never Homes." Chas. K. Harris had secured an injunction against the Snyder company publishing the song.

Chicago, Nov. 1.

Joe Harris has left the Chicago office of Chas. K. Harris, and the employ of his brother, with whom he has been associated in business for some eight years.

Joe has theatrical interests outside the music publishing business. Upon a question of salary arising, according to the story, Joe promptly sent in his resignation, when his terms were not met.

Meyer Cohen, Harris' general manager, is expected here tomorrow to take charge of the Chicago branch. Mr. Cohen may remain in Chicago for several weeks. He is one of the best known men in the music trades.

4 PRINCIPALS IN "CALIFORNIA."

"California," the operetta for vaudeville (book by Cecil De Mille, music by Robert Hood Bowers and lyrics by Grant Stewart), will be given its premiere Nov. 20, at Springfield, Mass.

Jesse L. Lasky is producing the piece. He has engaged P. O'Malley Jennings, Harry L. Griffith, Leslie Leigh and Templar Saxe for the principal roles.

PICKS OUT YOUNGSTOWN.

Youngstown, O., Nov. 1.

It is reported a site has been secured in the central part of the city for the erection of a theatre, to be devoted to vaudeville. No definite information is obtainable as to the promoters.

Two theatres here now, Park and Princess, are playing vaudeville.

BALL PLAYERS RECEPTION.

Philadelphia, Nov. 1.

A reception was tendered to the victorious Athletics tonight, when the entire champion team appeared at Keith's, as the guests of Lillian Russell and the management.

COHAN SHOWS FOR BECK.

Martin Beck has bought the vaudeville production rights to all the old plays of George M. Cohan and proposes to send them out in condensed form over the Orpheum Circuit.

The pieces include "The Governor's Son," "Running for Office," "Little Johnny Jones" and "Forty-five Minutes from Broadway."

STOCK OPERATIO COMPANY.

Boston, Nov. 1.

The comic opera company now engaged in presenting "Pinafore" around the Keith New England vaudeville circuit, will be recalled to Boston by R. G. Larson, to rehearse "The Chimes of Normandy." The latter revival will be presented at the National Nov. 13.

Mr. Larson may decide the company is to become a permanent operatic stock group for his house, to open at the National or Keith's Boston, playing around the circuit of the five N. E. towns he books for, then returning to the starting point in another piece.

GERSTEN'S JUDGMENT HOLDS.

Frank Gersten, one of the owners of the Prospect theatre, Bronx, has won his suit against Hurlig & Seamon, receiving a judgment of \$2,200. Hurlig & Seamon carried the case to the Appellate Division of the Supreme Court, which affirmed the decision of the lower court in Gersten's favor.

The suit was based on the claim of Gersten that he had been employed under an annual contract as manager of the H. & S. enterprises, and was in actual charge of the Yorkville theatre when his employers sold the house to Marcus Loew. After the property had been transferred the firm had no further employment for Gersten and discharged him. He instituted suit and recovered judgment.

COMEDY CLUB TICKET.

The ticket named by the nominating committee appointed by the board of control of the Vaudeville Comedy Club to be voted on at the annual election in December, is as follows:

Officers.—Bert Leslie, president; Geo. M. Cohan, first vice-president; William Collier, second vice-president; Robert Matthews, third vice-president; Gene Hughes, secretary; Harry M. Denton, treasurer; Frank Tannehill, Jr., chairman of the house committee. For Board of Control.—Sam H. Harris, Sam McKee, Joseph M. Schenck, Augustus Dreyer, Charles H. Smith, Ren Shields, Frank Otto, Frank Lator, Roland West.

The constitution provides that in addition to the names thus selected, tickets suggested by any ten members will also be placed on a ballot.

The formal opening and housewarming of the new clubhouse will take place Nov. 25.

SOME DIFFERENCE, YES!

New Orleans, Nov. 1.

According to Tom Campbell, manager of the Tulane and Crescent theatres, there is a vast difference between the personal note in criticism and the personal note of the critic.



MLE. LOUISE LA GAI
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"THE TRAGIC REHEARSAL."

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VARIETY

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John La Mase, of La Mase, Quail and Tom, became the father of a girl Nov. 1.

Mrs. E. S. Gildersleeve, the mother of Eva Fox (Kresko and Fox), died Oct. 29.

The Farrell Music Co. is producing an act that will have twenty colored people.

Inness and Ryan have been routed over the Orpheum Circuit by the Casey Agency. The act opens shortly.

"Getting Rid of Mumford," in which Una Abell Brinker, formerly appeared, opened at Utica Monday.

Eddie Leonard says this is his last season on the stage. After his farewell he intends to become a producer.

M. Leon Gaumont of the Gaumont Motion Picture Industry in Paris reached St. John, N. B., last week.

Charles B. Lawlor and daughters started their season Oct. 30 at the Grand Opera House, Pittsburg, placed by the Sutherland agency.

Frank Bohm is suing Virden and Dunlop for \$100, commission alleged to be due him by the couple for an engagement with "Everywife."

Seymour Furth becomes the musical director Sunday of "The Winning Widow" at New Orleans, succeeding Dave Newman.

Louis Hardt, the foreign strong man, will open in New York vaudeville Dec. 4, brought over by Clifford Fischer.

Augustus Dreyer, the theatrical attorney will move up town, into Times Square, around New Year's.

Leon Rogee and Henry Lodge, composer of "Temptation Rag," have collaborated on a set of waltzes, "The Voice of the Cello."

Worthy Butts, well known on the Rialto, who was severely injured in an auto accident, is still moving around on crutches.

James Anthony Murphy ("Tony"), formerly of the New York Journal, has been sent ahead of one of the "Madam Sherry" companies.

Lester, the ventriloquist, finished his Orpheum Circuit tour at New Orleans, a point where he had also commenced it the same week.

C. E. Corey, general manager for Hagenbeck-Wallace Circus received his second son Monday, at the family home in Peru, Ind.

Bertha Kallisch expects to secure a playlet very soon, when she will play vaudeville.

Jos. M. Schenck left New York Monday, to attend the opening of the Lew Fields' show at the American Music Hall, Chicago. Mr. Schenck is expected to return to-day.

Shirl Rives, who played the title role in "Alma" during Truly Shattuck's absence and until Vera Michelena joined, has resumed her former role of the maid in the piece.

Danny Lynch has again signed up as contracting agent with the Two Bills show for next season, and is now at his home in Cincinnati to spend the winter.

Tutz McGuire closed her vaudeville season at St. Louis, Oct. 30. She will take a year's rest, accompanying her husband, Mr. Dyer, of Julian and Dyer, on tour.

Dan Guggenheim, manager of Watson's "Beef Trust," after a seven weeks' illness with acute indigestion and kidney trouble, is back on the job.

Mr. and Mrs. Sturmfels, the German operatic stars, who were engaged by Fred B. Whitney for "Der Rosenkavalier," which he abandoned, have been assigned roles in his forthcoming production of "Baron Trenck."

Bolossy Kiralfy arrived from Europe last Saturday, en route to San Francisco, where he goes to look over the field with a view to presenting there for the Panama Exposition one of his big spectacles.

Toona and Her Indian Sextet are on their way east, booked by Jenie Jacobs, who has placed the turn in many of the larger vaudeville houses in the middle west supplied through the United Offices.

Georgie Moore, a former "pony" dancer in "Naughty Marietta," has placed herself under the management of Gene Hughes, with the intention of tempting vaudeville in a two-act.

The Coliseum Theatre has filed papers at Albany with capital placed at \$10,000. M. H. Mack, Eugene L. Falk and E. C. Schlenker, all of Buffalo, are the incorporators. The Co. wishes to maintain a theatre there.

Richard Warner, stage director of the Harlem Opera House stock company, will give one of his sketches, "The Last Hope," a trial at that playhouse, with the idea of showing it for regular time on the big vaudeville circuits.

We-No-Nah, the Indian snake dancer, has been booked for three weeks by Wilmer & Vincent, playing this week at Altoona. Of all the managers in the United offices, W. & V. were the only ones who would take the act after its Fifth Avenue showing.

Mrs. Cliff Berzac arrived in New York last Friday, to look after the two comedy acts (Berzac's Animals) which were with the Barnum-Bailey show this season. Mrs. Berzac may remain over here to work one of the acts on the "big" vaudeville time, as she did with the circus last year.

Margaret Illington in her new play, "Kindling," opens Nov. 13, at Providence, preparatory to a New York premiere. In her support will be Byron Beasley, George Probert, Frank Camp, Charles Wingate, Ann Meredith, Helen Tracey and Annie Mac-Berlien.

Emmett Corrigan was offered his former role in the revival of "Ben Hur," to be made at the New Amsterdam theatre at the close of the run of "The Pink Lady," but he and the management failed to get together in the matter of salary.

Jimmy Plunkett says slip him some noise, he filled two vacancies this week both left by Will Rogers. Jimmy put in Mr. Quick at Hammerstein's, and Jas. H. Cullen at the Fifth Avenue. It is seldom one agent takes care of two openings in this way.

The Four Cook Sisters, who came east for the Ed Blondell Road Show, will play vaudeville, under the direction of Jack Levy. Mr. Levy is piloting Beech and Rhineart Rhinehart, a couple of young women, also from the west, who are said to resemble Melville and Stetson in their style of work.

Pauline Welsh, whose pictures were on the front cover of last week's VARIETY, is with Geo. Spink, and this week appearing at Young's Pier, Atlantic City. Miss Welsh is a Maryland girl. Many inquiries were made as to the person who owned the handsome sad face that occupied the centre oval.

An error in the copy of the advertisement of the new music publishing firm of Jerome & Schwartz, published in last week's VARIETY, announced the address at 1145 Broadway. It should have read 1441 Broadway; also Vincent Bryan as of the writing staff, instead of Vincent & Bryan.

The "I Will Club" has its uses after all. One of the VARIETY staff this week by mistake presented his "Life Membership" card in the "I Wills" at a "small time" house instead of the regular pass for the theatre, and still lives, besides having seen the show. All the "I Will" members can take a chance now. It could easily get them in at the Gaiety or Daly's.

"Ruzzielamb," one of those nice little chorus chaps, who sued a wealthy young woman for damages for breach of promise (and because he failed to win, got fired from the Lew Fields show) gave a "try out" for vaudeville at Hammerstein's the other morning. "Ruzzle" is going to have a nice time in vaudeville, if he lands it. He must be almost as funny as Geo. Gottlieb's new hat.

A well known vaudeville actor recently decided to do a "hideaway" in the "tall grass" to break in some new material. He booked three days in a small house in the wilds of Wisconsin. Arriving there he was about to rehearse with the pianist when the manager spied the performer's two new trunks in the rear of the stage. Rushing over to the footlights he yelled: "Don't play his music." Turning to the astonished actor he said: "You can't fool me. You just got in the business. I know your kind. Get out of my theatre."

Doc Steiner had his monthly shave the other day. It isn't because Doc forgets to shave that his face always looks that way; it's because he is a very busy man. Only the other night he was working at 7:30, discovered at that time entering the Putnam Building. Doc had forgotten he was on the day shift. There's no dark scenes anymore in vaudeville however, with an exception or two, since the "opposition" slipped off the quarter-deck. That's getting away from the shave though. Doc was in a hurry. He had had a letter from Pitrot. Three experts in handwriting were working on it. Doc knew it was something important, for Pitrot might have booked a foreign act that was really coming over. The shave had to be done quickly. Said Doc to the barber, "hurry up" but the barber, being an American, thought Doc had handed him a compliment. To show the German musical sharp how a fancy shave should be administered, he started a Maury Levi waltz time lather on Doc's face. Doc tried to tell the barber his act was dragging, and to get some speed, but he couldn't make the soap spreader understand. Something unusual with the Doctor, he grew excited, like Freeman Bernstein does when he is asked for money. Jumping up, Doc grabbed the barber's hand, saying, with a few side shoots, "Now you hold that brush steady, and I'll rub both sides of my face against it."

NINE MORE HIT TOBOGGAN AND ARE FORCED TO CLOSE

**"The Arab," "Judy O'Hara," Winter Garden Road Show,
"Don" and Other Legitimate Attractions
Leaving Limelight**

Next Saturday night (Nov. 11) at the close of the week's engagement at the Grand Opera House (New York) "The Arab" will fold up and fade away. Notice of closing was posted last Saturday.

The show leaves the Astor this Saturday, after a brief run at that house, following its opening at the Hudson.

Henry B. Harris produced the play, written by Edgar Selwyn. Great hopes were entertained for it, but the piece did not draw at either of the theatres it stopped at in New York City.

The failure represents a large investment.

Philadelphia, Nov. 1.

The "Musical Revue" from the New York Winter Garden will close in this city Saturday night. The piece had a two weeks' stay of the six expected when it opened. Marie Dressler in "Tillie's Nightmare" comes to the Lyric next week.

The sudden closing of the Winter Garden Road Show in Philadelphia Saturday night necessitates the placing by the Shuberts of a number of the company who are under play or pay contracts.

Most of the artists will be in the new winter Garden production now in rehearsal, called "Vera Violetta." Some drastic changes were made in the book this week to accommodate the changed conditions.

Virginia Earl is out. Her part will be rewritten so Gaby Deslys can play it. Herbert Corthell was permitted to withdraw as he had a tempting offer for a leading role in a new musical comedy. His part will be taken by Harry Fisher, now with the company in Philadelphia. Al. Jolson will also be placed with the new show, scheduled for opening Nov. 13. Mlle. Dazie is also to be with the new show, doing a dance with Joe Smith.

The Shuberts are reported to have declared that if this next production at the Winter Garden does not go over, they will change the policy of the house and the only thing left is "pop" vaudeville (pictures and acts).

The Gaby Deslys Road Show seems to have been declared off for the present.

Of the present company at the Winter Garden Kate Elinore and Sam Williams will return to vaudeville pending the duration of "Vera Violetta," which will not be more than five weeks, probably. They will then return to the Garden for the next piece to be put on there. Leeds and LaMar, Lydia Barry and James C. Carson, of the present show, are others who will leave.

Monday night Belle Baker, the "coon shouter" opened at the Winter Garden. As usual Miss Baker had a "clac-

que" at the house then and each night since. Business having taken a sudden drop at the Garden this week the Shuberts appreciate the attendance of the pluggers, likely supplied to the singer by music publishers, but the managers are said to be complaining through the "clacque" being placed upstairs, instead of in the more expensive orchestra seats. The "clacque" at the Garden amidst the small nightly attendance has made much mirth for the remainder of the artists on the bill.

Poplar Bluff, Mo., Nov. 1.

After a ten weeks' tour, Aphie James closed her "Judy O'Hara" company here Oct. 28 and sent the members back to New York. The production was too heavy and expensive for the "one nighters."

The "Judy O'Hara" company reached Broadway Tuesday morning. James Young will return to vaudeville, while Eugent West, who scored an individual hit with the heavy role on the road, is going into the variety end in a new act. Miss James expects to put the show out again, but it will be fitted especially for the one-night stands.

Melbourne MacDowell and Andrew Robson will likely take up other engagements. Mr. MacDowell, who was co-star with Miss James (Mrs. Louis James) hurried to his Long Island home, where Virginia Drew Trescott (Mrs. MacDowell) lies seriously ill. An operation may be necessary to save her life.

Chicago, Nov. 1.

The Edmund Breese show will blow into the storage house after Saturday night's performance at the Cort. This is the second week of the piece ("A Man of Honor") there. Chicago did not take to the show any more than the New Yorkers did, when Mr. Breese played Weber's on Broadway.

Joe Weber put on the show. It hasn't set him back more than \$15,000.

"The Master in the House," with Julius Steger, which had its premiere Monday night at Atlantic City, will succeed the Edmund Breese show at the Cort, opening Nov. 5.

The last of "The Nest Egg" companies has retired. It is the principal one, headed by Zelda Sears, who returns to New York to rehearse in a new production Jos. M. Gaites is preparing.

Before Miss Sears stopped "The Nest Egg" from going any further, two other shows of the same title, an eastern and western, had given up hope.

Miss Sears' new starring vehicle is

styled "The Big Sister," the work of Bayard Vellier.

At Uniontown, Pa., Nov. 4 the last sad rites will be pronounced over "Barriers Burned Away," a nice little show that could do no business.

Milwaukee, Nov. 1.

Winthrop Ames' "Don," with William Courtenay and Zeffie Tilbury among the principals, came to a full stop here Saturday night.

The show was out but a short time. It bought fair press reviews but no money into the box office.

"The Family" a show that has been playing the popular priced time in the middle west, has returned to New York, having closed in Columbus last week.

The piece is owned by Robert Matthews. It may be put out again later.

Chicago, Nov. 1.

"Speed" finished its race for a theatrical livelihood last Saturday night at the Garrick.

"A Gentleman of Leisure" laid off this week as there wasn't any theatre handy for the Brady attraction to move into. This piece has already done considerable moving, opening at the Playhouse, going to the Globe and then shifting again to the Herald Square, where it was forced to close, owing to the opening of "The Wife Hunters" last night.

"The Gentleman" opens next Monday at Baltimore. There will be several changes in the cast, George Fawcett having retired last week.

Charles A. McCaull, who recently recovered from a severe illness, is in full charge of the Brady offices as the Big Chief is at West Baden for a ten days' rest. Brady on his way west stopped off at Chicago to see his "Over Night" company and make a few suggestions.

Chicago, Nov. 1.

In a letter received here to-day from Helena, and dated Oct. 26, it is stated "The Golden Girl" company, a Mort Singer musical comedy, is having rough sledding in the Northwest.

The information goes on to say that the show was attached recently, and is now moving on to the coast with the performers working on the commonwealth plan in an effort to secure money enough to get back to Chicago.

The show is booked for Nov. 7-8 at Tacoma.

GAITES GIVES OPTION.

When Charles Bornhaupt, the foreign theatrical agent, sailed on the Mauretania Wednesday, he carried with him options on the European producing rights for Jos. M. Gaites' "Three Twins" and "The Girl of My Dreams."

Mr. Bornhaupt will place the shows in Paris and Brussels.

CONFESSES TO ROBBERY.

St. Paul, Nov. 1.

At the trial yesterday of Harry Robinson, accused of complicity in the robbery of the Shubert theatre last January, Ike Cohen confessed, implicating Robinson and Harvey Lester.

Anything to advertise?—Use VARIETY.

NEW IDEAS AT BOX OFFICES.

New ideas are springing into usage at the box offices of the New York theatres. They have been brought about mostly by the competition of the great number of legitimate theatres in New York. The treasurers of these houses, however, have had much to do with the change. Many of them meet nearly each night, talk over the business of this or that house, and exchange views.

Perhaps the most progressive in his advanced opinion regarding the commerciality of a theatre ticket sold over the ledge or counter of the box office is Billy Woods, manager of the Broadway theatre. Mr. Woods says the old system is all wrong, and rises to inquire if a clerk at Wanamaker's abruptly informed an intended purchaser the piece of goods wanted was not on hand, without making a move otherwise, how long would he last?

"\$4 is a good sale" said Mr. Woods the other day, in talking it over. "This thing of having the man in the box office say '15th row only,' and then fall off to sleep again has got to stop. I have instructed my box office men to keep the row to themselves, but show the diagram when asked for tickets, with some such remark as 'We have a couple here, right in the middle of the house. I am quite sure they will be satisfactory.' If the purchaser seems in doubt, one of the boys takes him into the theatre to see just where the seats are."

Mr. Woods says there are so many theatres in New York, the public is somewhat independent, even with a "hit," and salesmanship in the box office must make itself evident.

The novelty of an intending buyer of theatre tickets being shown the location of the seats in an empty theatre to clinch his purchase is an oddity in the ticket dispensing line. "I don't see why" said Mr. Woods when this was mentioned. "Four dollars is four dollars. If a man walks out without buying, that four dollars may be lost. The same fellow I mentioned at Wanamaker's will pull down all the goods on the shelf, work himself out, and put them all back again for less than four dollars. And if he didn't do it, someone else would have his job."

"If all the man in the box office has to do is to turn out a pair of tickets with his right hand while reading a paper with his left, and scoop in four dollars with his working arm, why should not the manager stick an automatic ticket seller in the lobby, where you can drop in four dollars and get the next best."

"Things are going to change very much in the box office. It's going to be the salesman who can give the buyer the impression if he isn't there that night, the show won't amount to much and the management will be disappointed, who will be the treasurer in demand."

FORT WORTH WIDE OPEN.

Fort Worth, Nov. 1.

The Fort Worth city commission has repealed the old Sabbath blue law ordinances as applied to places of amusement, and theatres are now permitted to open Sundays. This includes the legitimate houses, vaudeville and picture shows.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Season Taking a Bad Turn, With Theatrical Business
Away Off Just Now. A Few Good Shows in
Local Houses Playing to Capacity.**

The legitimate houses in almost all sections of the country are complaining bitterly about the business this season. Various reasons are assigned as the cause. One observant theatrical producer recently remarked it was principally due to the growing popularity of automobiles, declaring that we were rapidly becoming an "outdoor" nation, and that in future the theatres would benefit more by bad weather than pleasant days, thereby reversing the old order of things.

Business the current week throughout the country is the worst thus far this season. It is generally attributed to the election.

In a recent interview James J. Hill, the railroad magnate of the northwest said: "There will be more idle men this winter than ever before. This is the reason: Our capacity for production along industrial lines has grown faster than our consumption along the same lines."

Returns from the Bureau of Labor Statistics from 190 representative trades unions, with 120,000 members, regarding idleness during the first half of the current year show a percentage of 24.8 skilled mechanics idle. Last years' percentage was 19.2. The increase is definitely stated to be due to lack of employment for those able and willing to work.

A careful study of the legitimate theatrical business as reported by VARIETY's correspondents is as follows: The south is still good and the prediction is made that that section will develop a billion dollar cotton crop. But cotton is selling low this year. The middle west is bad, the far west fairly good; the northwest is barely holding its own, and New England, which has been wobbly thus far, is picking up as most of the factories are now running on full time.

The theatrical business thus far in some of the big towns (for the good shows) may be summed up, briefly, about as follows: New York is tremendous and Chicago very good, on the whole, directly traceable to the enormous transient trade from the outlying districts and the vast number of merchants and buyers who are constantly visiting the eastern metropolis and the western center of business activities. Boston has been good, Philadelphia not very good, St. Louis very bad, Cincinnati putrid (usually the case there), Cleveland fair, Detroit fair, Buffalo fair, Rochester and Syracuse worse than bad, while Pittsburgh thus far this season is the worst in many years, though nobody can figure it out as the steel mills are all busy.

Some of the theatres in the Metropolis are enjoying a larger degree of prosperity than at any time thus far the current season. Lengthy runs are the exception.

Of the entire list five shows can safely be gambled upon to run out the better part of the season. Two

of them are "Syndicate" and the other three "Anti."

They are "Bought and Paid For" at the Playhouse. "Buntz Pulls the Strings" at the Comedy, George M. Cohan in "The Little Millionaire" "The Million" at the 39th Street, and David Warfield in "The Return of Peter Grimm." Each is in a theatre of small capacity, which necessarily has much to do with the duration of a successful engagement. "Buntz" at the Comedy is playing to \$8,000 weekly, the capacity of what is considered a small house.

There are other big hits such as "The Garden of Allah" at the Century, "The Enchantress" at the New York, and "The Quaker Girl" at the Park. These three are in houses of unusual seating capacity and might run for a considerably less period, but with correspondingly larger takings.

In "houses with large capacity," the Hippodrome takes precedence. "Around the World" is doing an enormous business, but is not playing to absolute capacity at every performance as it did when it first opened nine weeks ago. There is, however, no cause for alarm for it continues at the present rate for the remainder of the year it will yield a profit large enough to enable most anyone to live in luxury for the remainder of his life.

"The Million" is in its third week at the 39th street theatre. Reviews were so generous, success seems certain. "The Million's" reception by the press was a big surprise to the "inside" theatrical world. The size of the house probably did much for it.

John Drew in "A Single Man" (Empire) is running strong now, but not doing a turn-away business. His annual three months' engagement there will be a profitable one.

"Disraeli" (George Arliss) (Wallack's) has been doing business since its second night, undoubtedly aided by the excellent newspaper reviews. Now in its eighth week. Business is a bit off the average this week.

"Green Stockings" (Margaret Anglin) (Elliott) doing a nice business—just nice, nothing more—enough to show a profit.

"Gypsy Love" (Marguerite Sylva) (Globe) did about \$7,000 the opening week (from Tuesday to Saturday), with Miss Sylva out of the cast. With the announcement of the star's return the demand for seats did not materially increase. The show remains one more week and will be succeeded by Grace La Rue in "Betsy."

Mlle. Simone (Daly's) has apparently not met with the approval of New Yorkers. Her first piece "The Thief" was severely scored by the critics—or rather her interpretation of it. She replaced it with "The Whirlwind." Meantime the receipts have been light. Her failure to appear last Saturday at

both advertised shows will not help her New York engagement.

"Maggie Pepper" (Rose Stahl) (Harris), continues to hold up in big box office returns, and is safely landed for a long stay.

"The Arab" (Astor) is doing no business and will be withdrawn, to be succeeded Nov. 6 by Raymond Hitchcock in "The Red Widow." After a week at the Grand Opera House it will close.

"Uncle Sam" (Wise and Barrymore) (Liberty) while not severely scored by the critics, is a failure and will be taken off at the end of next week, to be succeeded by Dustin and William Farnum in "The Littlest Rebel."

"The Kiss Waltz" (Casino) is one of the shows in for a long run. Martin Brown, the dancer, appears to be the star in point of popular approval.

"The Never Homes" (Broadway), has been playing to houses about three-quarters full and picking up. The piece has been considerably improved since opening and may be in for a run. It has the hotel ticket trade support.

"The Only Son" (Gaiety) won't do.

It will leave there as soon as another attraction is found to replace it. The show did 4,400 last week. One or two shows are being considered to replace it. "The Fatted Calf" is one. It is a road success. A. H. Woods' "Master of the House," by a "No. 2" company is a possibility.

"Passers-By" (Criterion) is in its seventh week, but, while the business has fallen off somewhat, there is every indication of its continuance for an indefinite period.

"The Pink Lady" (Amsterdam) is showing signs of weakening. It has had a very profitable run of ten months.

David Warfield in "The Return of Peter Grimm" (Belasco) received probably as good a set of reviews in the daily papers as anything that Belasco has produced, which is saying much.

"The Woman" (Republic) not doing such fine business. The houses are nearly full, but as it is a small theatre, indications are it is not the usual Belasco hit. Frances Starr in "The Case of Becky," has already been mentioned as its successor.

"The Wife Hunters" (Herald Square) opened last night, or should have. A Lew Fields' show, with story similar to that of "\$3,000,000."

"The Runaway" (Billie Burke) (Lyceum) doing big high-class "carriage" business, but not capacity. Third week. Will probably continue for some time.

"The Siren" (Donald Brian) (Knickerbocker) still doing well, but nothing like capacity.

"The Cave Man" (Robert Edeson) (Fulton) is a comedy with a serious underlying purpose. While many of the lines are smart and bright, it becomes very tiresome before the entertainment concludes. It did not even get a big first night audience.

"The Duchess" (Fritzi Scheff) (Lyric) is doing poor business. Leaves Saturday.

Winter Garden, with Gaby Deslys, is rehearsing a new revue called "Vera Violetta," which will be put on as quickly as possible. The house still

remains a difficult proposition. Business picked up for a short while, but has flopped again. The Shuberts seem to have attempted something out of their line.

"The Three Lights" (May Robson) (Bijou) is an absolute failure and will be withdrawn at once.

Summed up, the business on the whole, is good about town. All the shows worth while are receiving their share of patronage. The others wouldn't under any circumstances.

Chicago, Nov. 1.

Considering the unfavorable reports coming in here lately regarding theatrical conditions throughout the west, the local theatres are doing a generally good business. Here is a pretty accurate idea of how the various current attractions are going.

"Everywoman" (Auditorium).—An odd play generously attended but will not test the big capacity of the house; engagement indefinite.

"The Concert" (Blackstone) (Leo Dietrichstein).—Generally well liked and playing to capacity; successor unannounced.

"The Fortune Hunter" (Olympic) (Will Deming).—Has a strong draught as a result of its former successful run at this house; "Seven Days" successor.

Chanancy Olcott in "Macushla" (McVicker's) opened Monday and is doing very big business.

Healthy advance sales augers well for Mme. Trentini in "Naughty Marietta," which opened Monday at the Colonial.

"Louisiana Lou" (La Salle O. H.) (Alex Carr).—Going just as big as ever.

"The Littlest Rebel" (Chicago O. H.) (The Farnums).—From a financial standpoint, one of the season's most pronounced successes, goes to New York after next week, opening at the Liberty Theatre there Nov. 14.

Lew Fields and "The Hen Pecks," which opened Monday, should do an excellent business, as it is well liked.

"Excuse Me" (Studebaker).—Opened Oct. 22. Prosperous engagement seems safe prediction.

"Rebellion" (Grand O. H.) (Gertrude Elliott).—Fairly good patronage of a peculiarly themed drama; personal popularity of the star stronger than the play; gives way Oct. 29 to Mrs. Fiske in "The New Marriage."

"Rebecca of Sunnybrook Farm" (Illinois) (Edith Taliaferro).—Splendid business, and likely to remain here for some time.

"A Man of Honor" (Cort) (Edmund Breese).—Comparatively new and unknown star to Chicago in a new play, makes the future of the piece uncertain.

"Hanky Panky" (American) opened well Tuesday night, and has a good advance sale. It is especially strong in musical numbers.

"With Edged Tools" (Whitney) is playing to fair business.

"Over Night" (Princess).—One of the most prosperous of Chicago's current attractions; seats selling several weeks in advance.

"The Grain of Dust" (Powers) (James K. Hackett).—Duplicating its recent big success at the Blackstone; here indefinitely.

NEARLY NEW CIRCUSES COMING; FOREPAUGH-SELLS WITHDRAWN

The Ringling Brothers Will Engage Large Number of Strange Acts for Their Shows. Big Spectacular in the Barnum-Bailey Circus.

The sweeping changes to be made by the Ringling Brothers in the performing roster of their two big circuses for next season, will have added in the instance of the Barnum & Bailey show the huge spectacle as reported in VARIETY last May. This will be staged, it is said, by R. H. Burnside.

The Ringling travelling circus properties will be reduced by one for 1912. The Forepaugh-Sells show, revived and put out on the road by the Ringlings two years ago, will be withdrawn, leaving the Brothers their own named circus (Ringling Bros.) and the Barnum-Bailey aggregation.

For these orders have been issued by John Ringling, who directs the engagements, that nearly all new acts shall be gathered under his tents the coming summer. Very few of the present acts, some having been with the shows for a continued spell, will be retained. Among these, however, will be a couple of the best known aerial numbers. The new circus turns will be recruited from America and Europe. Between sixty and seventy acts will be affected, outgoing and incoming.

Sam McCracken will continue as general manager of the Barnum-Bailey show. It is also reported that Al Ringling, who steered the Forepaugh-Sells, may attach himself to the "Big Show" next season. Henry and Charles Ringling will remain with the Ringling Bros. circus.

The discard of the Forepaugh-Sells is said to have been decided upon due to the number of big circuses in the field. Besides the Ringlings are the Hagenbeck-Wallace, Sells-Floto, John Robinson's Big 10 Shows, The Two Bills (Buffalo Bill and Pawnee Bill) "Wild West" and "101 Ranch Wild West," all playing under canvass. Also there are numerous small time tented companies.

As a big circus can make half the city stands in the U. S. and Canada during a circus season, the big shows were treading on each other's heels too often, though changing territory alternate years. To handle three large circuses such as the Ringlings have been doing is no light task, and the hard work involved may have been another reason why the Forepaugh-Sells has been shelved.

In the season now ending the Ringling circuses made money, especially in the south, where the poor business of the middle-west was balanced. Twelve weeks of middle-western stands did not average well for the shows, which kept out of the north-west this summer altogether owing to the bad conditions there. In the south, however, even the negroes were abundant with coin, from the large crop of cotton.

The spectacle to be inserted in

the performance of the Barnum & Bailey show will likely employ 150 or 175 girls, who may also be utilized in the parade. The paraphernalia and wardrobe from the days when the Barnum-Bailey Circus (before purchased by the Ringlings) gave "Babylon," "Nero" and "Columbus" are still in storage, and may be looked over for current usage.

The spectacle will probably be introduced after the Grand Entre, which will run into it, taking up about thirty minutes of the entertainment.

Circus men in New York are speculating whether history is going to repeat itself with this Barnum-Bailey spectacle. In 1889 "the Big Show," then in Europe, put on a spectacle, and the following year produced it under canvass in New York City, the Madison Square Garden not then having been completed. This is the final year for the Garden. The Ringlings must find some other stand for their local circus opening next spring. Were they to again play under canvass, with a spectacular attachment to the Barnum-Bailey circus, the experience of the first owners of that show over twenty years ago would be duplicated.

Returning circus people report a good condition of night attendance over the country, exceeding previous seasons. This is accounted for by the interurban trolley lines, which brings the farmer to town at night and returns him home again within a reasonable time, without obliging him to hitch up the horse for a day's vacation. This benefit though is somewhat nullified by the circuses which tap the drawing territory of the bigger stands. The Hagenbeck-Wallace show has been making a practice of gathering in the money of the smaller towns, making their circus a drawing centre which cut somewhat into the ticket wagon of the other big shows, which reached for a wide section from a big central location.

CIRCUS AT AUCTION.

When the Danny Robinson Famed Shows were sold at Morganfield, Ky., Sept. 27, they were purchased by the Fiss, Doerr & Carroll firm of horse dealers, of New York, who now announce that they will dispose of their entire circus holdings at public auction at Indianapolis, Nov. 24.

Fiss, Doerr & Carroll have been taking care of the stock and wild animals since acquiring possession of the circus. When Liebler & Co. needed some jungle beasts for their "Garden of Allah" show, they bought the camels for the desert scene from the horse dealers' circus stock.

VARIETY is the medium.
Use it—Others do.

A good ad. is a big ad.
In VARIETY.

\$3,160 FOR "RED ROSE."

Up to date John C. Fisher's "Red Rose" (southern company; without Valeska Suratt) has made the high mark this season for one day's theatre receipts in the south.

The record occurred at Dallas, Oct. 21. With a matinee and night show the latter bringing in \$2 each for the best seats, Mr. Fisher got \$3,160 on the day.

Oct. 20, Dockstader's Minstrels, playing the same town and theatre (Opera House) at \$1.50 (two shows) pulled down \$2,000.

At Muskogee, Okla., last month, in one performance, playing at \$1.50 top price, "The Girl in the Train" gathered \$1,158.

"The Girl From Rector's" has ended a successful trip through Texas, Oklahoma, Tennessee and Kentucky. The show which is now working east played to a \$421 house at Middlesboro, Ky., Oct. 27.

At Memphis, Oct. 22, the receipts were \$640; Nashville, Oct. 24, two performances netted \$1,391.75, and \$558 was registered at Knoxville, Oct. 26.

Fiske O'Hara, who but lately ventured forth for this season in a play, under the management of Robert Irwin, is reported to have taken the house record at the Majestic, Jersey City, week before last, with the count of \$4,700 on the week to his credit. Mr. O'Hara followed this up with \$3,800 from a week of one-nighters through New England. He is this week at Providence.

SECOND PROGRAM SUIT.

There is still another action for damages against Oscar Hammerstein, brought by the Strauss program people, to be tried in the New York courts.

The first, which asked for \$45,000 damages, was dismissed on motion in the Supreme Court last week, as the jury was about to hear the evidence. The Strauss company alleged a contract with Hammerstein for the Manhattan Opera House. The agreement however provided for the discontinuance of grand opera, and the court allowed a motion to dismiss on that ground.

The second suit concerns the Hammerstein Opera House, Philadelphia. It is for \$27,000, prospective profits in advertising for the programers had Mr. Hammerstein continued his operatic season. The contract between the parties for Philadelphia held no conditions, and will require a defense.

DIVIDING UP SMITHSON.

Frank Smithson has been called in to finish up the stage direction of "Little Boy Blue" for Henry W. Savage. Smithson is employed by Frazee & Lederer to put on the new Louise Dresser show "A Lovely Liar," but an arrangement has been made by which George W. Lederer will alternate with Smithson in the preliminary direction of the latter piece, in order that Mr. Savage may be accommodated.

The Dresser show opening, scheduled for Nov. 10 at Indianapolis, has been postponed for a week.

"MUTT AND JEFF" AT \$1.50.

The fourth "Mutt and Jeff" show, now being organized by Gus Hill, will play the \$1.50 legitimate time, opening probably at the Newark theatre, Newark, Thanksgiving, then playing the Academy, Baltimore, Montauk and Broadway, Brooklyn, and the Walnut, Philadelphia.

The proposal to have the show start a run at Webers, New York, has fallen through. Weber's is "dark," without any show in sight just now for it. "Mrs. Avery" closed there Saturday night.

The Weber theatre management is looking about for a play. Wednesday "Who Shall Condemn" was in mind. "The Fatted Calf" was also under consideration.

BRICE AND KING DISSOLVE.

Pittsburg, Nov. 1.

When "The Hen-Pecks" closed its week here Saturday, Charles Brice and Elizabeth King brought their stage partnership to an end.

Mr. King left the show. Miss Brice continued with it.

Before joining "The Hen-Pecks," the couple appeared in vaudeville together. They commanded a weekly salary of \$500.

THE CURRIERS DIVORCED.

Chicago, Nov. 1.

Frank J. Currier, of "The Deep Purple," was granted a divorce from his wife, Ada Dow Currier last week.

RAYMOND-SHUBERT SUIT.

The suit for a week's salary, brought by Maud Raymond against the Shuberts, will come up for trial in the First Municipal Court Nov. 15.

Miss Raymond claims a season's contract with the Shuberts, alleging a verbal one. This action will test the legality of the agreement. If judgement is recovered by the actress for her services at the Winter Garden, a weekly action will follow for a similar amount during the season, while Maud remains unemployed.

Harry Jolson, another of the disappointed ones at the Winter Garden's latest production, has another action on his own account pending against the management. It will be tried the same day.

Gus Dryer appears for the actors; William Klein for the management.

CUNNINGHAM-MacGREGOR ONE.

James Cunningham, a well known leading man and stage director, and Isabelle MacGregor, a prominent stock actress, were married Sunday, Oct. 29, at the Church of the Blessed Sacrament, Staten Island.

Mr. and Mrs. Cunningham recently closed with the Lindsay Morrison stock at Lynn, Mass.

DEXTER FELLOWES FAR AWAY.

Dexter W. Fellowes, one of the Barnum & Bailey publicity boys, does not expect to see Broadway this winter. He is reported having gone to British Columbia and invested in a moving picture theatre.

The advance agents here say they would like to see a picture of the place where Fellowes is going to anchor.

LABOR TROUBLES SETTling, MANAGERS ACCEDE TO UNIONS

Several Cases Recorded Where Increase of Salaries to Stage Crews Has Been Granted With Full Recognition of Union. The Century, New York, Voluntarily Raises Wages.

Ottawa, Nov. 1.

After several weeks of striking and arbitration, with President Charles C. Shay of the International Alliance of Theatrical Employees in personal charge, the management of the Walker theatre has acceded to the demands of the union stage hands at the house and signed an amicable agreement Monday whereby the men return to work at a slight increase in salary and recognition of union labor.

The agreement is good for two years, ending June 1, 1913. It looked as though the matter would not be ended for months but prompt work on the part of President Shay brought about immediate action.

Topeka, Kan., Nov. 1.

Local No. 206 of the Theatrical Stage Employees has patched up its differences with the local theatre management, the men being taken back after a lockout with an increase in wages and full recognition of the union. Second vice-president Germain Quinn of Minneapolis, an international officer, has been here adjusting the trouble.

Joplin, Nov. 1.

An agreement has been signed by the members of Local No. 176 of the Theatrical Stage Employees union and the local theatre management with the former securing an increase in money and union recognition.

The stage crew of the new Century theatre is celebrating. The men have been working day and night in getting "The Garden Of Allah" ready for its premiere and Liebler & Co. felt so pleased with the work of the stage hands that they not only handed them a \$1,000 check for equal distribution but notified each man that he would hereafter receive \$2 for each performance instead of \$1.75, the regular union scale.

The generosity of the Lieblers was unexpected. Not since 1883 when Henry E. Abbott and Maurice Grau raised the wages of the men handling the stage at the Metropolitan Opera House have the stage laborers received a two-dollar rate.

There are sixty men among the stage hands, carpenters, property men, electricians, etc. at the Century who will enjoy the fruits of the raise and get a slice of the "Thou."

The increase was voluntarily made by the Century management and a vote of thanks will be returned by the men who all belong to the local Theatrical Stage Employees Union.

Manchester, N. H., Nov. 1.

Everything looks favorable towards a speedy settlement of the theatrical

labor trouble here. George T. Rock, sixth vice-president of the International Alliance of Theatrical Stage Employees, is here from Worcester, Mass., to see that the local union receives the support of the Alliance in effecting an end to the strike.

Binghamton, N. Y., Nov. 1.

The union theatrical stage hands here feel much elated over a victory in their recent controversy with the management of Stone's Opera House. Everything has been serenely settled, and all of the hands are on deck at the house again.

EDNA GOODRICH HERE.

The Knickerbocker Hotel has Edna Goodrich as a guest. Miss Goodrich arrived on the "Mauretania" last week, prepared to invade vaudeville. For that venture, the ex-Mrs. Nat Goodwin brought over \$8,000 worth of wardrobe, besides some French millinery.

A comedy sketch has been procured for Miss Goodrich. If nothing intervenes, M. S. Bentham, the young woman's agent, hopes to see her struggling along twice daily for \$1,500 per, between now and New Year's.

"BABY MINE" TRAVELING.

"Mein Baby" ("Baby Mine"), Margaret Mayo's popular comedy, which enjoyed prosperity in London and is now being played in German at Felix Bloch Erben's Trianon theatre, Berlin, will be presented in Vienna shortly in German.

Hans Bartsch, the Felix Bloch Erben representative here, is negotiating with several American managers towards giving "Cher Maitre," a comedy by M. Fernand Vanderem, which is considered one of the biggest hits Paris has turned out in years, a New York showing.

WOODS' SHOWS SHIFT.

"Gypsy Love" will close its engagement at the Globe at the end of next week and open in Chicago, at the Chicago Opera House, the following Monday.

Dustin and William Farnum in "The Littlest Rebel," the new Edward Peple war play, now in its third month at the Chicago Opera House, comes to the Liberty Theatre here Nov. 14, succeeding Wise and Barrymore in "Uncle Sam," which will probably be relegated to the storehouse.

WRITING INDIAN OPERA.

Albert Levering, manager of the Boston Opera House, and John J. McNally, playwright, are collaborating on an Indian opera to which Levering is writing the scenario and McNally the libretto. The man who will write the music remains to be selected.

FOLLIES PRINCIPALS PLACED.

No sooner had word been posted of the closing the Follies Bergere show than the principal people were besieged with offers to join other attractions. The company received its "usual two weeks" notice and after the tour ended, Oct. 28, in Newark, most of the principals went divers directions.

Otis Harlan goes to "Boy in Blue." Laura Guerite has gone to her home at Elmhurst, L. I., for a rest before announcing her future plans. Myles McCarthy and Elizabeth Goodall have signed with R. H. Burnside for the new Dreyfus-Fellner show.

Ada Lewis goes abroad with the London "Pink Lady," E. Emerson Overton, Harry Griffith and W. C. Gordon are listed with Jesse Lasky's new vaudeville act, "California."

Laddie Cliff returns to vaudeville. Emily Lea has been engaged for the Louise Dresser show.

E. M. HOLLAND IN HOSPITAL.

Chicago, Nov. 1.

E. M. Holland, the veteran character actor, who has been appearing here with James K. Hackett in "The Grain of Dust," at Powers' theatre, fell down the elevated railway steps at Clark and Lake streets while on his way to the performance last night, breaking his left arm. He was removed to the Hahnemann Hospital, where it was found that in addition to the fracture of the bone, he was suffering from a nervous collapse, due to shock.

As Mr. Holland is 63 years old, it is believed that it will be fully three weeks before he will be able to resume playing.

SAVAGE ACCEPTS PIECE.

"Somewhere Else," by Avery Hopwood and Gustav Luders, has been accepted by Henry W. Savage, and will be produced sometime around the holidays. This piece may be brought into New York around the first of the new year.

None of the principals have been engaged for the show, Savage waiting until the verdict on his "Boy in Blue" is out.

Savage's "Girl of the Golden West," which will not be shown in New York this season, is doing big business on the road.



THE FOUR LUBINS
COMING EAST
OVER THE BERT LEVEY CIRCUIT.

COHAN & HARRIS IN CHICAGO.

Chicago, Nov. 1.

Cohan & Harris have secured for a term of years a lease of the Grand Opera House here. The papers were signed to-day, all arrangements having been concluded by their New York attorney, Dennis F. O'Brien. The firm will take possession some time before the first of the coming year.

The house will be renamed the Geo. M. Cohan theatre.

The Grand Opera House, Chicago, was originally a music hall, built and owned by the Hamilns. It is still a part of the elder Hamlin's estate, and the lease is with it. The late Denman Thompson first attained celebrity in a Hamlin production at the old music hall in a musical piece called "The Female Bathers." For many years now the theatre has been conducted as a legitimate house.

SIREN IN ATLANTIC CITY.

Atlantic City, Nov. 1.

The Merry-Go-Round property at South Carolina avenue and the Boardwalk (one block from Young's Pier) is reported having been bought by the Sire Brothers. This parcel extends west on the Boardwalk about 100 feet to the Dunlop Hotel and Savoy theatre, and has a depth on South Carolina avenue of over 200 feet, taking in the Dublin Hotel (formerly called the "Hole-in-the-Wall.")

It is understood that a hotel and theatre will be erected on the site, to be called the Auditorium. There are several stores in front of the merry-go-round which leases expire the first of the year. Several apartments above the stores have leases which expire next year. The hotel on the property, however, has a lease which has eight years to run yet, and without it there is not enough room for a theatre or a hotel.

For the present, the lower floor will be converted into a moving picture house. The carousel and fixtures are for sale.

PLAY FOR BRUCE MCRAE.

David Belasco has accepted a piece by Augustin MacHugh, formerly of the vaudeville team of MacHugh and Carewe, now a member of the Harlem Opera House stock company, in which Mr. Belasco proposes to star Bruce McRae.

It is called "The Gladwin Collection."

ROCHESTER GETS AN OPENING.

Elsie Ferguson, who starred in "Such A Little Queen," will open in her new play, "Dolly Madison," at Rochester, N. Y., Nov. 6. Rose Coghlan and Frederick Perry will be in her support.

PERCY DENTON PLACED.

Percy Denton, the man who sang his way from San Francisco to New York advertising the 1915 Panama Exposition, has been engaged for Frazee & Lederer's production, "Shorty McCabe."

When Mr. Denton last left New York in 1899 he went to Australia under the management of Mr. Lederer. The new show will open in Chicago Thanksgiving week.

SCHEFF OUT OF LYRIC.

Fritzi Scheff closes her New York engagement at the Lyric theatre tomorrow night (Nov. 4). "The Duchess" will take to the road. After playing various of the metropolitan theatres, the company will play southern territory.

The Scheff engagement here has not been a profitable one, although the show attracted good houses at the opening.

The Drama Players, Donald Robertson, director, open at the Lyric Monday, and will play there until November 20, when Henry W. Savage's "Boy in Blue," which opens in Trenton, November 10 and follows with a week in Baltimore, comes to the Lyric.

Otis Harlan, who closed with the Folies Bergere company, was signed this week for one of the principal roles in the Savage production.

COAST WELCOMES SAM BERNARD.

San Francisco, Nov. 1.

"The Travelling Salesman" opened at the Savoy Sunday night. The house was completely sold out. Show pleased.

"Seven Days" is at the Columbia, doing only a fair business.

At the Alcazar, Burr McIntosh is starring in "A Gentleman from Mississippi." He was well received and is doing good business.

Sam Bernard in "He Came from Milwaukee," opened at the Cort theatre, Monday, to a packed house. Local society turned out to greet him. It was the theatrical event of the season. Bernard received three curtain calls and had to make a speech after the first act. It is his first visit to the Coast.

MAY COME OFF THE SHELF.

"He Fell in Love With His Wife," Frazee & Lederer's new show, is still temporarily reposing on the shelf, pending the determination of the producers to place the piece in Boston.

The attraction may open in Boston a week from Monday.

"BOUGHT" OR "SOLD."

John Ernest Warren, secretary of the American Dramatists' Club, has sold to Oliver Morosco a drama called "Bought." Should the piece prove a non-success the title could readily be shifted to "Sold."

ALWAYS YOU.

To E. M. M.

By Alfred Bryan.

I heard Paderewski play,
And through the passion of his melody
There ran some golden thought of you,
For, I was listening, and I knew
'twas you

And in the sunset Turner drew
I saw the fire of your desire
Flame up and die without a flaw,
For, I was watching, and I saw
'twas you.

And you were in the Carmen song
When Calve sang, and Passion cried;
'Twas you who killed, 'twas I who died;
So oft I dreamed it, and I knew
My dream came true.

TWO SLOW NEW SHOWS.

Philadelphia, Nov. 1.

"Peggy" and "Graft" were the new offerings here this week. Neither is credited with making a favorable impression.

"Peggy" is a musical piece in two acts. George Grossmith, Jr., wrote the book and Leslie Stuart furnished the music. The latter is accepted as pretty, but it is poorly sung and the action is without snap.

The success of "The Pink Lady" and others here this season probably had something to do with attracting one of the largest and most representative audiences of the season, but the impression made by "Peggy" was unfavorable. A. L. Erlanger, Charles Dillingham and several other theatrical notables were over to see the opening. Nothing has been done to Americanize "Peggy," and this is its greatest fault.

"Graft" is a political play written by William Brown Meloney, who was secretary to Mayor Gaynor of New York. The piece is sketchy and closes with a startling climax which leaves no understanding. The show had its second performance Monday night and may be improved upon, but will need a lot of fixing up. It was mildly received by a bewildered audience.

CHRISTIAN SCIENCE PLAY.

"The Right Princess," a play based on Christian Science, slated for a premiere at the Ziegfeld theatre, Chicago, is being backed by Messrs. Lewis & Moore, of the Windy City.

A company, recruited in New York, is expected to open in a few weeks.

James Durkin is slated for the leading male role.

BAYES AND NORWORTH BACK.

Baltimore, Nov. 1.

If the shifting about process can be fully accomplished, Jack Norworth and Norah Bayes will open in vaudeville here Monday next, as the headline of the Maryland theatre program.

Freud Schanberger, manager of the Maryland, had his bill for next week all laid out, when the proposition to play the Werba & Luescher ex-stars came to him.

Nov. 13, Bayes and Norworth will open for a tour of the Percy G. Williams' circuit, New York.

D'ARMOND AND CARTER.

Seldom has an act sprung into such prominence and great demand as that of Isabell D'Armond and Frank Carter, who form a happy singing and dancing combination that is being booked up solid in the principal vaudeville houses of the country.

Isabell D'Armond is an entertaining host by herself, but assisted by the clever and graceful young Carter, she is gaining more popularity and fame on the variety stage.

Miss D'Armond has a handsome wardrobe and her changes are varied, pleasing and many. Her ability and personality are pronounced in making the act a big hit.

Mr. Carter, whose wonderful versatility and ability to entertain proclaims him a success of the first magnitude, is a surprisingly good dancer and his legman is a feature.

STEGER HIT IN STRONG PLAY.

Atlantic City, Nov. 1.

Monday night at the Apollo, A. H. Woods and H. H. Frazee presented for the first time a new comedy drama entitled "The Master of the House," by Edgar James, who adapted it from the German.

The show is a strong one, finely acted by an excellent and well balanced cast. The story is aimed at the divorce evil and a moral clearly given. The many unusual situations brought big applause at every curtain during the four acts and excellent dramatics was attested from the fact that though the show ran three hours and five minutes, the final curtain found the audience intact.

Fred Hoffman (Julius Steger) and his wife Anna (Amelia Gardner) have been married for nearly twenty-five years. Fred, called a hard man, has been very successful and has piled up a fortune, though he still attends strictly to business. There are two grown children, Harry (Ralph Morgan) and Beatrice (Mary Servoss). Anna feels the need of an assistant to run the house and Bettina Curtiss (Florence Reed) is secured. Bettina proves a Becky Sharp. Both father and son are ensnared. Harry proposes but Bettina is looking for bigger fish. Fred goes away with her. They become married when Anna is divorced. After two years Fred finally sees his mistake, for Bettina and her family are a set of parasites. Fred, broken in health, goes to a sanitarium. Alston (Dodson Mitchell), the family attorney, finally brings the family together, the old couple agreeing to re-unite for their children's sake.

The last act is a sad one and brought tears to the eyes of many in the audience. It is said that at rehearsal the stage hands at the Apollo were crying at the end of that act. Julius Steger, who made a deep impression, gave a splendid characterization of the unsympathetic principal role, Florence Reed playing opposite to him admirably. Amelia Gardner, too, was fine, while Dodson Mitchell was excellent.

STOCK MANAGERS ORGANIZING.

Another meeting of the dramatic stock managers who are forming an ironclad organization to further their own interests and procure divers benefits not to be gained otherwise, was held in the Astor Hotel yesterday.

Two meetings have now been held. Constitution and bylaws have been adopted. The managers expect to file articles of incorporation next week when full details will be made public.

There are fifteen stock managers behind the present association. While their plans are not fully complete they will select a location in a prominent building on Broadway. Among the important branches installed will be a play department and a room for the dramatic stock manager who will attend to stock bookings only.

Several prominent authors have allied themselves with the association. Officers were elected yesterday and preliminary steps taken to start the ball rolling in behalf of the new organization.

Advertisements in a paper that's read.
Advertising is a business proposition.

"HANKY PANKY" OPENS.

Chicago, Nov. 1.

"Hanky Panky" opened to a capacity house at Lew Fields' American Music Hall, last night. Musically speaking, it was tremendously successful. With such a star cast much was expected of the comedy, but this might be better labeled "Honky Tonky." It slowed up in spots, and while occasionally bringing the house down, the greater portion was rather aged and ran to horseplay.

The numbers are staged excellently and artistically. The singing hits were "Where the Edelweiss is Blooming," and "Ragtime Opera," by a sextet of principals. "Rose of Pyramid Land," by Adele Ritchie, also drew numerous encores.

The comedy honors fell to Harry Cooper, Bobby North and Max Rogers. Harry Tighe did some great work, but Carter De Haven failed to shine, principally because of lack in opportunities.

The opening ran without a hitch, but the large and evidently friendly crowd never grew enthusiastic.

The costuming is pretty, and affords some nifty color schemes.

The show opened with the Barto Brothers, who carried off olio honors, despite an early spot. Luciane Lucca scored big, as did Mabel Bunyea and Co. with the typical pantomime, carrying husband, wife and lover. Carter De Haven went quite well with his specialty.

On the whole, "Hanky Panky" looks surprisingly weak for a dollar and a half show. If successful, the musical end will be responsible.

In the new policy at the American of vaudeville and musical comedy, the olio of facts will be changed weekly.

DE HAVEN STARTS SOMETHING.

Springfield, Ill., Nov. 1.

Carter DeHaven, who breaks forth into print from time to time as the result of mixing things pugilistically, is at it again.

DeHaven became riled here last Friday during the opening performance of Lew Fields' American Music Hall (Chicago) company in "Hanky Panky" at Harry Tighe, and smacked him across the face with the bone handle of his cane.

All this happened at the Chatterton Opera House. Tighe, with some 200 pounds of beef and muscle, walloped Carter in return, flooring him. Before hostilities could be renewed, other players interfered.

DeHaven became angry because he says Tighe "crossed" him by changing a cue word with ad lib interpolations.

BOSTON'S A. T. M. OFFICERS.

Boston, Nov. 1.

At the annual business meeting of the Association of Theatre Managers of Boston, these officers were elected: President, Charles J. Rich (Hollis St. theatre); vice-president, A. L. Wilbur (Majestic); secretary, W. D. Andreas (Park); treasurer, Thomas B. Lothian (Colonial); Board of Directors, John B. Schoeffel (Tremont); Albert Levering (Boston); George W. Magee (Grand Opera House); Edward D. Smith (Majestic), and Harry N. Farren.

RATS ASK MINIMUM SCALE FOR CHICAGO AND BOSTON

**Local Advisory Boards in Consultation With Some
"Small Time" Vaudeville Managers Over the
Lowest Salary to Be Paid.
Unionizing Boston.**

Chicago, Nov. 1.

The White Rats local advisory board of five is in negotiation with the management of the Alfred Hamburger circuit of "Pop" vaudeville theatres with a view of bringing about an agreement that will make for a minimum scale of \$25 for single acts and \$50 for doubles.

It is proposed to settle all differences by arbitration.

E. S. Hartman, attorney for Hamburger, is understood to be holding out on the point that the White Rats shall agree not to go out on a sympathetic strike in event of a call by any of the stage unions.

Inasmuch as the White Rats are affiliated with the American Federation of Labor and holders of a Federation Charter, any such agreement on their part will be watched with much interest and curiosity by the labor and performing public, although it has been announced on behalf of the Rats that its A. F. of L. charter provided for local autonomy.

Boston, Nov. 1.

At an overflow meeting Sunday at the White Rats headquarters on Alden street, which was attended by all the White Rats in town on that day, it was decided to ask for a minimum wage rate for all actors and actresses who play in Boston, complete organization of the members of the profession and the unionization of the vaudeville and moving picture houses in which the White Rats played.

The amount of the local minimum wage scale was not made public. In the matter of unionizing the vaudeville houses it was decided to move slowly as it is desired first to promote the membership.

The committee selected to do the unionizing and wage scale work are Albert Warner, chairman; Thomas Kennett, Thomas White, Joseph Ellis and Tony Williams.

Agent Arthur M. Huddell of the Boston A. F. of L., Building Trades Department, and ex-President Fred J. Kneeland of the Central Labor Union, addressed the member of the White Rats organization and pledged the support of those delegate bodies. Thomas Kennett, Will J. Cooke and Albert Warner were the other speakers.

ACTOR TRIMS ACTORS.

Chicago, Nov. 1.

A smooth-tongued and mild-mannered young man, said to be a vaudevillian who has entertained the patrons of the vaudeville theatres of the middle west as a member of Fay and Foster, put over a nice bit of confidence work here last week. The victims were Charles Hodkins, of

the Lyric Vaudeville Circuit, and four vaudeville acts whose services were contracted for out of the Hodkins offices. The glib tongued stranger hit the Hodkins offices in the role of a circuit manager of seven "pop" priced houses in Ohio, and negotiated for the booking of several acts for that time. He is reported to have interviewed a number of artists in the Hodkins reception room and on the pretext of being able to get a reduced party rate fare from Chicago to the opening point, is accused of having mulcted four acts out of five dollars apiece. Manager Hodkins admits having been just as susceptible to the machinations of the young booking Napoleon, and fell for fifteen dollars which the latter hinted was needed to pay off a hotel bill at the Saratoga.

The stranger first introduced himself to the Lyric Association as J. B. Foster, the representative of the Ohio Vaudeville Association with headquarters at Cleveland, and is quoted for saying that a wealthy uncle, Mr. Hines of Alliance, was the influential head of the concern.

Young Foster even went so far as to accompany Manager Hodkins to the law offices of S. L. & Fred Lowenthal, where a booking contract was drafted in legal form and signed by the parties of the first and second parts.

After the suave youth left town, Manager Hodkins "smelled a rat" and when the victimized vaudeville acts acquainted him with their experiences, the Lyric magnate proceeded to make good to them the amount of their losses.

The matter was reported to the White Rats with the result that the recently appointed local Advisory Board is said to be making a searching investigation.

PICKS UP THREE MORE.

The Family Department of the United Booking Offices picked up three "small timers" last week, for its routing sheets.

The houses secured were the Orpheum, Schnectady, N. Y., the vaudeville theatre at Amsterdam, N. Y., and one in New York city (New Wadsworth, at 181st street and Wadsworth avenue).

\$1,000-WEEK FOR MAY WARD.

\$1,000, net, will be the guaranteed salary received by May Ward for appearing six days at the Porto Rican Exposition. The Exposition will pay the transportation of Miss Ward, also for the girls (and their salaries as well) in the revival of the "Dresden Dolls," which Miss Ward will put on for the week.

The sailing date for Porto Rico is Nov. 25.

BAD BIZ ON N. E. ROADS.

The "small time" vaudeville biz is bad on the New England roads. Fred Curtis found that out the other day, after taking a company of five or six acts into three or four wild Down East towns.

The turns had been booked by Curtis out of the Family Department of the United Booking Offices. The boys in that office told the acts Curtis would pay all transportation and incidental expenses. With the promise of a vacation time ahead, the acts consented to work very cheaply. One \$300 turn went out with the Road Show for \$75. "Doubles" cut as low as \$20 and "singles" were known to accept the four-day route for \$15.

Several successful trips were made, in successive weeks, Curtis finally narrowing down his one-night circuit to Great Barrington, Torrington, Winsted and Middletown. New Britain was on the list, but marked unlikely, while Wilmantic was scratched some time ago.

Apparently Mr. Curtis* never thought about the sun going down on his Road Show prosperity. When the clouds gathered he was shy. It was not much but enough. Had Curtis saved some of the money he had spent for lunches along the route, he would have weathered the temporary distress.

The Family Department says Mr. Curtis had not been regularly employed by it for some time, prior to his New England venture.

It will probably cause a suspension of all plans for one-night small time road shows.

FLOOD STOPS OPENING.

New Castle, Pa., Nov. 1.

The new Lyric theatre, which was to have opened Oct. 23 with vaudeville still remains closed to the public. A sudden flood, which well watered nearly the entire town, damaged the theatre to about the extent of \$40,000. The source of the flood has not been discovered. Another vaudeville house booked by Gus Sun, located on the near bank of the creek, escaped.

The entire initial program, booked through the Family Department of the United Booking Offices, was canceled.

Ashtabula, O., Nov. 1.

The Air-Dome started to do business right through the winter season without stopping up all the leaks around the building. The weather got the best of the engagement, and now the Air-Dome is closed to have a steam heating plant installed, also some extra planks fitted in the open spaces. The United Booking Offices' Family Department was booking the house, and will do so again upon the Air-Dome reopening shortly.

GREELEY SQUARE READY.

Loew's Greeley Square theatre at Sixth avenue and 30th street, is announced for opening the middle of the current month.

VARIETY is more often quoted, followed and clipped from by the dailies all over the country than all the other theatrical papers together. Because it prints "All the News All the Time."
Then it's worth advertising in.

LOEW vs. U. B. O.

Boston, Nov. 1.

There must be more than a wee bit o' excitement in the United's Family Department booking offices and a bit o' feeling against Marcus Loew, as the Loew Booking Office, through the New England branch, is booking the Portland, Portland; Gardner, Bath, Sanford, Me., and Nashua, N. H. All of these houses have been receiving their acts from the U. B. O.

Portland is the centre of the upheaval. It is assuming volcanic proportions. Fred Mardo, the Boston agent for Loew, will begin to put his acts in Nov. 13.

NATIONAL PRICES UP.

Boston, Nov. 1.

The prices at the National, B. F. Keith's second big house here, have been again tilted, this time to thirty-five cents for about the first ten rows of orchestra chairs.

The ten rows, as the program always reads, is subject to change however. The remainder of the orchestra floor is held at twenty-five cents per seat. By what is known as "working back," the news may yet come that there are ten rows left in the National at twenty-five cents.

The additional charge with the present scale of prices at the National must give the big house a considerable money capacity. It started business but a short time ago at 5-10-15.

R. G. Larson, in charge of the theatre, says that the public of this city forced the increase, the house receiving many complaints from well satisfied patrons who thought it a pity such a good show could be seen so cheaply. If business keeps up as it has been, Mr. Larson will likely get them to write again.

GET IN AT LAST.

Boston, Nov. 1.

Brookline, a suburb of Boston, is the richest town in the world yet has never had a moving picture house. Not because some theatrical man did not try to open one, but because the board of selectmen would not allow one to be opened. Now it is different. This wealthy town, that is called "the lodging house for millionaires," is to have two picture houses.

The board of selectmen refuse to make public the names of the lucky applicants.

LEFT ONLY DEBTS.

Marion, Ill., Nov. 1.

W. A. Peterson, who came to this town a few months ago and opened the Lyric, a moving picture house apparently doing a profitable business, left town last week without preliminary warning, taking with him his picture machine. He left his employees behind in their pay. They at once attached the property remaining in the house to satisfy claims.

HOUSE IN PERTH AMBOY.

Perth Amboy, Nov. 1.

Plans have been made by a Newark architect for a brand new playhouse to be known as the Hippodrome at New Brunswick avenue and Jefferson street.

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY.

Wednesday night at the Hippodrome Count De Villar tendered a banquet to about two hundred invited guests, in honor of a birthday Gaby Deslys passed through the day before. At that time I am told Gaby was about twenty-six or twenty-seven years of age, but I was only told. Poor Gaby, she's in tough luck; a King on the other side and a Count over here. Somebody had better tip Bill Taft off to keep away from the Winter Garden.

Mary Mannering has grown stout and matronly ("Garden of Allah,"—Century). Three dresses of the short-waisted model so popular all summer may have been Miss Mannering's idea for dressing in a desert, but she might have chosen something more becoming. The female population of New York have another matinee idol in Lewis Waller. It is hoped Mr. Waller will be seen in many plays before he returns to England.

"The Quaker Girl" (Park) is Ina Clair and a happier selection couldn't have been made. Miss Clair has developed into a beautiful girl who knows how to wear clothes. The four costumes worn by her were carefully chosen. In Quaker dresses of brown, blue and grey, Miss Clair was lovely, but the gem was a pale pink under dress, over which was an old blue chiffon short coat effect. A green belt finished this very odd combination. Maisie Gay wore some lovely costumes, as did Daphne Glennie. Olga Petrova was stunning in a cloth of gold costume.

The Millership Sisters (Colonial) make their entrance in new frocks. The prettier of the two is a white embroidered net with blue band and belt, underneath the skirt a pink band shimmers through. The other dress is a fine muslin trimmed in insertions of lace with a touch of coral.

After sitting through five successive acts Monday, at the Colonial, with all men, it was a relief to see the girls in the Rock and Fulton number. The dresses of purple crepe with white chiffon flounces worn by the four add color to the restaurant scene in which the act is played. Maude Fulton in white for the first number changes to a green trimmed in patent leather. A soubret dress of gold with underdressing of poppy red made an attractive costume. Miss Fulton always excels in her black costumes. The bodice of the present one is made of velvet ribbon stitched together to the hips where it falls loose, showing white satin facings.

BALL PLAYERS REHEARSING.

Reports from Harry Von Tilzer's, where Chief Bender, Jack Coombs and Cy Morgan, the crack pitchers of the world's champion Athletics are rehearsing with Kathryn and Violet Pearl for their bow into vaudeville, are to the effect that the ball players are developing an act which will stand on

its own legs, without their added prestige as diamond heroes.

Despite the reports that Coombs would be unable to open with the act, he duly appeared Monday. Both Coombs and Bender have excellent singing voices, and Morgan is said by Mr. Von Tilzer to possess one of the best tenor voices in the country.

Mr. Von Tilzer and Arthur Behm are handling the musical end of the act, Mr. Meehan is looking after the staging, and George Totten Smith is rehearsing the players in the dialog. The act opens at Youngs Pier, Atlantic City, Nov. 6. Alf T. Wilton, who is handling the act for its owner, John R. Robinson, has offers of bookings sufficient to keep the men working until they are called south for spring training.

"THE MILLION" A BITTER HIT.

The hit scored by Henry W. Savage's "The Million" at the 39th Street theatre (Shubert) has brought bitter memories around the Gaiety Cohan & Harris, (K. & E).

When "The Million" started out, and showed at the Academy, Baltimore, Sam. H. Harris went down there to look it over. The Academy is a big house, and the show didn't strike Mr. Harris as a Broadway possibility. Though Cohan & Harris wanted something badly to follow "Excuse Me" at their Gaiety, they could not see "The Million," so instead installed their own production, "The Only Son."

"The Only Son" is using up a lot of electricity in front of the Gaiety, and that's about all, while "The Million" will run for months at the 39th Street, having been hailed by the critics as the laughing success of the season thus far.

Showing in New York in a small house did much more for the Savage piece, after the many changes it had undergone, than was indicated when appearing in the huge Academy.

"The Million" has upset the calculations of all the wiseacres. Prior to its opening all sorts of rumors were circulated about it. Everything was said to be wrong with it—that it hadn't a chance. During the rehearsals Frank Keenan withdrew from the leading role. Leo Ditrichstein, its original adapter, withdrew from the enterprise, selling his interest in it for \$2,500, making a definite condition with Henry W. Savage that his name should not appear in any of the advertising or be used in any way.

When the chance comes to swing "The Million" into a more convenient theatre up the Big Street, Mr. Savage will seize the opportunity in a jiffy. The show is going with a bang, a sell out being recorded each night with light matinees.

DELAYED UNTIL CHRISTMAS.

They are still working on the new Sam S. Shubert theatre in Newark. Owing to an unexpected building delay, the house which was expected to be turned over about Nov. 18 will not be ready for occupancy much before Christmas.

HERE'S BILLY GOULD

By WILLIAM GOULD.

An Englishman arriving in New York was told "Excuse Me" was a great American comedy, and that he should see it. He went to Tyson's ticket office and asked for "Two stalls for I Beg Your Pardon."

There is a certain second class vaudeville theatre not many miles from the Main Alley. Monday morning one of the actors had quite a quantity of soiled linen. He sent for the laundryman, to whom he said: "I want you to do my washing."

Laundryman haughtily answered, "I'll have to see your act first."

Can you beat it?

(For the lay reader, this means the washerman did not know whether the act would be O. K. for the "small time," and he had to see for himself, to be certain the actor would be where he could find him upon the completion of the washing job.)

Anybody want a good sailor number? All the warships are in the bay, and I'm not working says Elsie Fay.

It looks as if we vaudevillians will be playing dates in Broadway restaurants before the season is over. There is a cabaret in the Cafe de l'Opera—Louis Martin's. If it is a hit, the others will follow suit.

Belle Ashlyn gurgled yesterday: "I read your column in VARIETY last week." I asked: "What did you think of it?" She replied: "You must own the paper to have it published."

Glad to notice there are so few animal acts headlining in Vodvil, these days.

Lee Harrison is in town. Roll the ball, John, 17. Mike Simon is on the next number.

Was invited up to 110th street the other night. Would have gone if I could have secured a lower berth in the sleeper.

When the 102 warships fired their salute, I thought it was Polly Moran laughing.

When you are ambitious theatrically, you don't mind hunger.

I'd rather be a wealthy bad actor than a poor good actor. (A little Corset-Paytonish, but true.)

O High O must pack up and go to Cincinnati, maybe. (Deep stuff.)

BIDDERS FOR BRADY'S SUCCESS.

There is active competition for the English rights to "Bought and Paid For."

Robert Lorraine has cabled William A. Brady a request not to dispose of same until he can get here to see the play, with a view to appearing in the principal role in London.

There had been some negotiations with Lewis Waller for the London presentation, but these did not contemplate immediate action, as is the case with Lorraine.

OBITUARY

Marie Booth Russell (Mrs. Robert Mantell) died at her home at Atlantic Highlands, N. J., Oct. 31, of Bright's disease, aggravated by an attack of pneumonia. Mr. Mantell had been hastily summoned from Pittsburgh, where he had gone to rejoin his company in the belief his afflicted wife was on the mend. He arrived half an hour before the end came. Mrs. Mantell had been ill since last August. It was intended that she would accompany her husband on tour this season, as heretofore, but her health would not permit. Miss Russell has portrayed all the Shakespearean heroines in the productions of her husband.

Fort Smith, Ark., Nov. 1.

Spencer Delavan, the one-time famous circus performer, died here yesterday, aged seventy years.

John G. Williams, who lately died at the Soldiers' Home, Newport News, Va., was one of the oldest property men in the country and was the first president of the New York Union of Theatrical Stage Employees. Williams succumbed to acute cardiac dilatation. He had been in the home about three years.

James Friel, of the New York Union of Stage Employees, formerly at the Knickerbocker theatre, and Thomas W. Connelly, another stage hand, who had been on the road for years, were the October deaths chronicled in the T. S. E. Union No. 1. Both died of consumption.

Marcel Moskowitz died Oct. 27 in the German Hospital, Sioux City, following an operation for appendicitis. The deceased was a member of the team of Marcel and Boris, playing vaudeville. He came over here with the Alexandroff Troupe. The body has been brought to New York, and will be shipped abroad for interment.

The father of Will Rogers died Oct. 27, at Claremore, Oklahoma. The cowboy monologist left immediately for his home upon learning of it. He was engaged to play two New York houses this week, Fifth Avenue and holding over at Hammerstein's.

Mrs. Elizabeth A. Myers died at Alameda, Calif., Oct. 18. She was 64 years of age and the mother of Thos. J. Myers, manager of Pantages theatre, Spokane.

The wife of Leo Wood died Oct. 22, in New York. Mr. Wood is the New York representative of Will Rosster, the Chicago music publisher.

Benjamin Levey, father of John Levey, manager of the Supreme theatre, Jamaica Plains, Mass., died in Roxbury, Oct. 20.

KOSLOFF AND BALDINA WED.

San Francisco, Nov. 1.

T. Kosloff and Mile. Baldina of Gertrude Hoffmann's Russian Ballet troupe were married last Thursday during the engagement of the ballet at the Cort theatre.

London, Oct. 25.

It is now reported the Laplander act which Mr. Stoll saw in Berlin may come to London. It was reckoned too big to present on any ordinary music-hall stage, but I have no doubt it could be accommodated at the Palladium. It would be no surprise were it presented there.

One of the forthcoming novelties, and a departure for vaudeville on this side, will be an operette by Paul Linke, which Mr. Stoll is said to have booked for the Coliseum.

Mrs. Langtry is back on the stage here playing in "The Degenerates" at the Coronet theatre, which offers its entertainment at half the ordinary west-end prices.

When I announced exclusively that Irene Vanbrugh had been engaged to appear at the London Hippodrome, nearly every paper in London scouted the idea, though admitting that she had been approached by several managers. When I cabled the information the contract had been signed; now, a week later, the papers are out with the official statement. Edmund Gwenn, one of the best character actors in London, will appear with her Monday in Mr. Barrie's "The Twelve Pound Look."

At the Palladium this week they have billed "The Imperial Russian Dancers direct from the Imperial opera house, St. Petersburg, embracing operatic, ballet, Russian and whirlwind dancing." They are a crowd of gypsy-looking folk numbering a dozen, of whom three are girls. They dance after the fashion of Russian troupes who have been seen here for many years, and who must not be confused with the Russian ballet dancers. Whether this particular crowd comes from the Imperial opera house, St. Petersburg, I am not prepared to swear, but I have my doubts. They are just ordinary dancers, and the young girl who makes a pretence at real ballet dancing is quite incompetent. Apart from that they are a picturesque lot, and will doubtless do well in towns where the people know no better.

Bessie Clayton finishes this week at the Coliseum. Apart from a bad choice of her first dress, the details of her performance are admirable. She will go from the Coliseum to the Palladium, and probably tour the provinces to follow.

Paul Murray is back in harness looking a trifle finer, but as energetic as ever. He claims that he has picked out a real swell complaint, and he does not fear "copy acts."

Some funny stories are going around concerning the directors of the New Paragon. They are mostly tradesmen and all Hebrews, with practically no knowledge of the vaudeville business. It is said they attend the meetings wearing top-hats, and sit around as though they were deliberating upon the affairs of the universe. An agent offered an act recently, and they were agreeable to an engagement until the price was mentioned. The

LONDON

VARIETY'S LONDON OFFICE
5 GREEN ST., LINCINN STREET SQUARE
W. BUCHANAN TAYLOR, Representative
(“BAYARD”)

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above, will be promptly forwarded.

agent had no sooner uttered "\$500" than there was a scramble for the door. The only one left behind was wearing tight shoes. He recovered his breath sufficiently to ask, "Do you mean to tell me they give \$500 for one of these actors. Why didn't I learn to sing."

Torino re-starts in England at the Canterbury next week.

The Daily Mail has attempted to make a star of Daisy Irving. It "discovered" her in the "Count of Luxembourg" in which she was temporarily playing the part created by Lily Elsie. It took the paper nearly three months to find that she was in the piece, and then it burst forth in a torrent of ridiculous adulation. One funny line will bear repeating. It was: "She made her success with an audience which did not even know her name." As a matter of fact Miss Irving had played the part many times, and had appeared in several music halls including the Alhambra. (The inner history of this attempted "boom" would be interesting.)

It is expected that the new Melville theatre, at New Oxford street end of Shaftesbury avenue, will be opened Boxing night.

George R. Sims is to collaborate with Arthur Collins in the writing of the next Drury Lane pantomime.

The Russian Ballet season at Covent Garden opened last week with conspicuous success. Karsavina and Nijinsky have the chief roles. Their ovation was nothing short of rapturous.

George Edwardes is going to Vienna to witness a cycle of Franz Lehar's works. Among them is one called "Eve," which he intends to book for London, if it meets with his approval.

It is said that J. A. E. Malone has acquired "The Siren" for London. Malone thinks the best thing he saw in America was Belasco's production of "The Woman," at the Republic, New York. He says he takes his hat off to Belasco. Mr. Malone also liked "Excuse Me."

"Rebecca of Sunnybrook Farm" is to be presented at the Criterion, London, Easter Monday next by Klaw & Erlanger in conjunction with Sir Charles Wyndham. They are bringing Edith Tallaferra over to play the name-part.

Cyril Maude's next undertaking to follow "Rip Van Winkle" at the Playhouse, is an English adaptation of the French comedy "Papa." Alexander Carlisle will play the chief part,

that of a girl who is engaged to a son, and eventually falls under the spell of the father's charms.

The revival of "Lady Windermere's Fan" at the St. James's was chiefly notable for the fact that Sir George Alexander was not in the cast. It was a good performance, however, and Marion Terry in her original part had good support from Lillian Braithwaite who played Lady Windermere.

Oswald Stoll did a fine piece of business when he opened a booking office (for tickets) in High Holborn. The object apparently is to supply the inhabitants of this densely populated district with facilities for seeing the performances at the Middlesex, Coliseum, and Palladium. It amounts almost to a stroke of genius. The Middlesex, the opening of which was fixed for Oct. 30, will seat 3,000. The gallery seats (at 4d) are upholstered.

Billy Broad, the black-faced comedian, has done well on this side, considering he came over at a time when there was nothing doing in the booking line. It was while over here that he met Tim McMahon, who, after seeing him 'n one of the suburban halls, engaged him for "The Southern Review." Broad has contracted to return next fall.

Samaroff and Sonia opened at the London Hippodrome so strongly that on the second week their billing space was doubled. They are just starting on a provincial tour.

There is not a great deal of power in the new Alhambra Ballet, "1830," but it is an exquisite story dealing with a kind of "Trilby" plot and dressed in the fashion of 80 years ago. The production, the work of Maurice Volny, is bound to attract a lot of attention on account of its sheer prettiness, but I have serious doubts as to its enjoying a long run. For it, Poldi Muller, who has been appearing in "Sumurun" at the Savoy, was engaged. She is a good-looking girl of medium height with strong pantomimic abilities. I hear that Volny was recently on the point of throwing up his job at the Alhambra.

Murphy and Willard, who have been seeing the sights in the last few weeks have booked some time with the Variety Theatres Controlling. They started at Portsmouth Hippodrome, Monday.

Niblo and Spencer open at Nuremberg, Nov. 1. They have booked some months on the Continent.

Will Evans who is to be one of the principal comedians at the Drury Lane Pantomime has struck a new excuse for comedy. It is all about harnessing a horse.

STARS MAKE UP.

Boston, Nov. 1.

Elizabeth Murray has not sent in her resignation as a member of the "Madame Sherry" company since it opened here two weeks ago. The management had been unable to account for the oversight on the part of the creator of the title role until an investigation disclosed the fact that on the opening night here Miss Abarbanel, the star, and Miss Murray squeezed each other's hands and slipped back and forth a series of verbal bouquets.

"Madame Sherry" is scheduled for a twelve weeks' run at the Tremont, but from present indications, is likely to remain for the rest of the season.

LILLIAN ALBERTSON ENGAGED.

Fellner & Dreyfus have signed Lillian Albertson for one of their new productions.

Miss Albertson, who is in private life the wife of Abe Levy, of race-track fame, has been out of the profession for the past three years. Her last engagement was with "Paid In Full."

HOW TO AID ACTORS' FUND.

The dues of the annual members of the Actors' Fund are payable Nov. 30 (Thanksgiving Day) when the new fiscal year begins. During twenty-nine years the Actors' Fund has disbursed in charity more than \$1,000,000.

Every effort is being made to increase the treasury and all are urged to pay their dues at once or become life or annual members. By communicating with the assistant secretary of the Fund, one may learn full particulars as to assisting in maintaining the Home, and in making bequests.

BILL POSTERS RETURN.

Boston, Nov. 1.

The bill posters' strike is over. It has been on for many moons. A large number of the craft who were employed by the Donnelly Bill Posting concern demanded an increase of wages of \$2 a week. The Drivers were getting \$16 and the helpers \$14. They demanded \$18 and \$16.

The affair was settled Sunday. Monday morning the men returned to work. They will receive the old scale for a year and at the end of that period they will get the \$1 increase. The increase is to stand for three years, which is the length of time the existing contract has.

"BEN HUR" IN BOSTON.

Boston, Nov. 1.

The revival of "Ben Hur" is at the Boston theatre. Klaw & Erlanger are making the production. A. L. Erlanger came on here Tuesday.

The show is due to remain in Boston for five or six weeks, then hike to the Amsterdam, New York, replacing "The Pink Lady" there. After the run at the Amsterdam, "Ben Hur" will go to London.

If the business of "The Pink Lady" holds up as well as its managers would wish, "Ben" may be shifted to Philadelphia for a brief stay before going into New York.

Unbiased news attracts readers.
That's what VARIETY prints.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Kumas Family, Hammerstein's Evelyn Sisters, Hammerstein's Georgian Trio, Hammerstein's Chas. Robertson & Co., Hammerstein's

Ada Reeve.

Singing Comedienne.

35 Mins.; Full Stage.

Majestic, Chicago.

Wearing one costume throughout, a white satin affair, neither plain nor gaudy, and carrying an irresistible smile in play all the time, Ada Reeve, the latest English theatrical importation, sent seven numbers over at the Majestic with a rush and satisfactorily decided on her initial performance that she could stay here as long as she liked. America, as present at the Majestic, applauded Miss Reeve the limit, and her exit came after one of the biggest and most legitimate hits the house has offered in some time. Ada Reeve is difficult of description. Her hair looks light auburn at times, but the smile is there always. Of the seven songs, two have been heard over here before. Her opening number, "Beware," was introduced along the Orpheum Circuit by Stuart Barnes. "Experience" either comes from a New York production or else someone has peddled it in vaudeville. It sounded familiar. The remainder are new to this country. "In the Garden of Your Heart" is a nifty ballad, delivered with effect, and somewhat differently. For the second verse, Miss Reeve sits on a chair. "Because I'm a Lady" is decidedly English. "Those Were the Good Old Days," "Sue, Sue, Sue," and a topical song about an employment agency (allowing the introduction of several dialects) made up the Monday repertoire. There is no talk in Miss Reeve's act. It's just one of those "Make-good-on-your-merit" affairs — and she does. A musical director is carried, but for the local engagement he could have rested, especially with Charles Fisher behind the house baton. Miss Reeve uses the full stage. She could present her offering in "one." For the Orpheum houses, Miss Reeve will be a star attraction. In the east she could "clean up." This is her first American appearance in eighteen years, when she appeared in New York as a youngster. Ada Reeve's rise to popularity should be swift and certain. Proper billing and plenty of printer's ink will make her as big an attraction on this side as she is in England.

Wynn.

The Arawa.

Maoris.

15 Mins.

Palace, London.

These are twelve New Zealand native girls who engage in a "poi" dance. It consists of a rhythmic wriggle to the accompaniment of native music, and a kind of miniature club drill. The "poi" is a small glass receptacle for seeds. One member of the troupe sings something about a Maori maiden, and they finish with a general walk round, a few yells and more wriggling. As a novelty it may be alright, but for not more than a couple of weeks.

Bayard

Digby Bell and Co. (8).

"In the Days of Dexter" (Comedy Drama).

18 Mins.; Five (Parlor).

Fifth Avenue.

For the appearance of Digby Bell in vaudeville, Jos. Hart has provided a "racing sketch," written by Fred J. Beaman, called "In the Days of Dexter." The only relation the title has to the playlet is the recital by Mr. Bell of how much he cared for the record trotter "Dexter" shortly after the war, along with other immaterial incidents. The piece is very conventional, preaches against the race track at the opening, but gives a black eye to the reformers at the finale through the sixty-year-old hero giving his pet trotter "Brooklyn Belle" to save his brother-in-law from arrest for forgery. Some of the prattle in this piece is like that in "Peaches," while a sketch at the Columbia Sunday night had the same mainspring to it. The only thing that Mr. Bell failed to do which has been so often done in these sort of sketches was to describe a race. But this is about trotting horses, and it may be more difficult, since a trotter finds it takes longer to travel a mile than a runner. Anyway the "Dexter" plot is a bachelor brother under the thumb of his married sister, whose husband (the usual white lily) has been betting on the ponies until he is apt to be pinched for forging a check of \$8,000. The brother saves him by trading the trotter for the check; the wife gives up her guardianship of the brother, and the husband promises to be good, while the daughter clinches her uncle's affections, as he throws rolls of stage money in the air while the orchestra is playing an especially selected air and the curtain is descending. The daughter (Violet Moore) did splendidly, second only to Mr. Bell, who gave a really excellent performance. Agnes Everett as the wife and sister did well enough, about the only lapse being Alexander Kearney as the husband. Mr. Kearney could have improved his appearance, and with that, perhaps his acting would also have looked better. For a "name" such as "Digby Bell" to appear in vaudeville, "In the Days of Dexter" is not so bad a carriage to bring him on in. There is really some sentiment in the playlet. The Fifth Avenue audience gave Mr. Bell several curtains.

Stine.

Deep Stuff Magee.

Songs and Dances.

9 Mins.; One.

New York Roof.

Deep Stuff, in blackface outside of his name has two feature stunts bound to make him a big fellow on the small time, and perhaps slip him on to a big time bill once in a while. He has a way of snapping his first two fingers to make them sound nearly as loud as bones, and handles them quite as easily as the minstrel man would the clappers. He is a wonderful eccentric dancer also, of the very loose kind and brought down the house with his efforts in this line. And perhaps Deep Stuff is funny, but the Roof is no place to demonstrate it.

Jess.

Beauvere, Reed and St. John.

"Colonial Pastimes" (Musical).

18 Mins.; Three (Interior: Special Drop and Set).

A very pretty act is the new one of Beauvere, Reed and St. John, formerly Reed and St. John. The turn opens on dark stage, with a street transparency. As a low light flickers, behind the drop is seen a parlor set, with the three members in Colonial dress, playing instruments. The violinist is an exceptional performer. Before the scene lighted up, the combination of the violin and an organ gave an impression a cello was in use. Brasses are also played, but the trio probably feel they must confine themselves too closely to the atmosphere made, particularly by the Colonial clothes, and fail to interject sufficient liveliness into the music. This is about the only fault. The finale arrives with the lights dimming, until the figures inside the parlor are blotted out, and the street drop is again the only visible thing upon the stage. At the opening the dimness was held a trifle too long. Even when the parlor was fully lighted, it was not made bright enough. Beauvere, Reed and St. John are fitted for the small big time now, on appearance alone. The prettiness of the setting and costumes really make this a novelty musical number. With the music somewhat altered, to give the turn a semblance of speed, it would make a nice early act for the big bills.

Stine.

Marion Garson and Co. (8).

"The Belle of Seville" (operetta).

23 Mins.; Full Stage. (Special Set). Greenpoint.

Marion Garson has gone a step farther in the ascent of the vaudeville ladder, stepping from a "single" to the head of a small but select singing organization and using as a vehicle a miniature operetta, with a good book, intelligent lyrics and tuneful music. She personates the daughter of a rich United States senator, is wooed by two suitors, one a Spanish count, the other a young American. All sing and dance. Miss Garson plays with plenty of spirit and her rich soprano voice earned approval. William H. White, as the father, received a well merited encore with an effective baritone solo called "For the Old Days Were the Best Days." The American lover in the person of Almond Knowles was a fine manly characterization. Martin Guild as the count was not fiery enough to extract all the comedy out of his role that should readily have been put over, playing the part of an angry, felled suitor. The piece on the whole, is light but breezy and effective enough for the purpose for which it is intended.

Jolo.

Gayety Trio.

Songs.

15 Mins.; One.

125 St. Music Hall (Oct. 29).

The three boys have dandy voices. One young man dresses "straight," the other two in character. The fat boy is a laugh to look at in a kid's velvet suit. The Italian is well played until a pathetic recitation. The act only lets down in one spot, at that recitation.

Jess.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"The Red Widow" (Raymond Hitchcock)—Astor.

Drama Players (Donald Robertson), Lyric.

Emma Francis.

Songs and Dances.

12 Mins.; One (5): Full Stage (4): One (8).

Fifth Avenue.

Appearing without any Arabian assistants, Emma Francis is singing and dancing in an attempt to hold up a vaudeville single for the big time. Miss Francis' first two songs are sung in "one." The second resolves itself from a Spanish selection into a dance, which helps some. This is followed by another dance, including some Russian work. The best portion of the turn happens immediately after, again in "one," when Miss Francis does a hard shoe dance while swinging a baton, to the tune of a Sousa march. The audience liked the finish, which might suggest that Miss Francis will best shine as a plain dancer without any trimmings. The singing at the opening does not help. Miss Francis will be much safer on the big time by reclaiming the Arab boys. She dressed nicely, in three changes.

Stine.

Musical Stoddards (2).

Musical and Comedy Sketch.

18 Mins.; Full Stage (Special Setting). Manhattan Opera House (Oct. 29).

The sketch is cleverly designed to introduce the musical specialties of the man and woman. A woman comes to the house of her absent-minded music teacher for a lesson. Between the dialog, which is refined "homely" comedy, they play the piano, violin, mandolin and guitar, using the instruments to imitate others. The woman also does a short pianolog. At the finish the man plays a cello in the the spotlight, while the woman is seen through a "scrim" at back in the form of a vision of by-gone days to the old man. The man is especially good in his impersonation of a kindly, lovable old fogey. The presentation has refinement which stamps it with a dignity that commands respect.

Jolo.

Dan Daly, Jr. and Co. (6).

Farical Sketch.

21 Mins.; Full Stage.

Manhattan Opera House (Oct. 29).

Mr. Daly's offering is a screaming farce of the old-fashioned type. All the members of the cast rush in and out of doors, due to a misunderstanding. The sketch would pass capably in the small big time, but it is probable that the big two-a-day audiences have long since passed up such offerings. The star has duplicated the vocal mannerisms of his late illustrious father, adding to them some of the gymnastic physical gyrations of John C. Rice. But he lacks the impressiveness of the former and the artistic acting ability of the latter—in fact of both. Just how Mr. Daly can afford to carry seven people over the small big time or the big small time is a problem in mathematics.

Jolo.

"Held for Ransom" (11)
Melodramatic Sketch.
39 Mins.; Full Stage (Special Settings).
Greenpoint.

"Held for Ransom" is unabashed melodrama in tabloid form, such as was in demand in the popular priced theatres a generation ago. It is in four scenes and a scrim "vision" and has sufficient material and cast—and scenery—to easily elaborate it into a full grown evening's entertainment for those who delight to cheer the brave hero and hiss the villain. Count Zevell—a dress-suited Italian—is the leader of the Black Hand society in New York. He is in love with Helen Alcar, an operatic singer who has placed her affections with Bob Grant, a police reporter on the trail of the Black Handers. The count has written a letter to Grant warning him to leave town under a threat of death. The brave young reporter only laughs. But he has a detective who is his friend. The latter is disguised as a "sandwich" man and constantly trails the intrepid youth. The leading lady has an Irish maid (comedy character) also a German music teacher, (another comedy character), the latter a close imitation of Louis Mann's mannerisms and dialect in "The Girl from Paris." The count's sub-villains are Giovanni, an Italian organ grinder, Levita, his wife, and Hess, an east side tough. The count proposes to the singer and is rejected. He plans to have his lieutenants pretend to kidnap her and her maid while he, posing as a brave hero, shall rescue them. This comes off per schedule. He conducts the two women to a room in a studio building just off Park Row, the window of which overlooks Newspaper Row. There the others are sent away so he can seize the girl and attempt to kiss her. She sings to him, the lights are dimmed and in the rear is disclosed the hero at work in the newspaper office. His disguised detective friend rushes in, pantomimes that the kidnapping has occurred and as they are about to rush away, the singing gives him a clue as to his sweetheart's whereabouts. The police break in through the doors and windows, point their guns and the villains are foiled. Picture and curtain. Paul Armstrong, with his prestige as the author of "Alias Jimmy Valentine" and "The Deep Purple," is announced as the author of the tabloid melodrama. It is doubtful if almost anybody else would have received serious consideration at the hands of vaudeville managers in proffering such a vehicle for modern two-a-day assimilation. The cast is adequate to the demands set by the respective parts. Catherine Calvert is starred in the role of the heroine. Annie O'Keefe is the maid, Ben J. Piazza the organ grinding villain, Carl Harbaugh the music teacher, William H. Elliott the count, Anna MacDonald the organ grinder's wife, Edward C. Howard the rough-necked assistant villain, A. E. Walsh, the heroic police reporter, William O'Neill the disguised faithful detective friend. The scenic investiture is effective. The stage hands assisting in the transformations should be clad in dark raiment to conceal their spectral fittings. *Jolo.*

James Leonard and Co. (5).
"Kid Hamlet" (Travesty).
16 Mins.; Five (Special Set).
Fifth Avenue.

In "Kid Hamlet" James Leonard has a very laughable travesty, with the main fault Monday evening the laughs arrived too early. At the finale there were none, for the finish is weak. It needs to be altered, and also, the author James Horan, who has turned out a skit full of laughable travestied lines, might take the hint obtained from the early part, rewriting the dialog to hold all the principals upon the stage the more. The "hesitate" line or "gag" should be dropped right away. Surrounding Mr. Leonard is a good company of capable travesty artists who get it all over. The trouble dates from Mr. Leonard's entrance. After that, his "Hamlet" has little to cause the risibles. Rather Leonard is nearly always playing "straight" for the dialog of the others. The first action is where Prince Hamlet insists upon delivering the soliloquy. King Claudius upon hearing the commencement of the "To be or not to be," arises from his throne, saying "Heavens! Is he going to pull that again" and departs from the scene, followed by the Queen, and after by Polonious. At the finale Hamlet agrees to waive the murder of his Queen-mother, if she will induce the King to listen just once to the "To be" thing. The King consents, and Hamlet commences. But they can't stand it, falling to the floor one by one as he proceeds, with Hamlet finally toppling over upon all. The slang is well chosen and nicely spread. At the Fifth Avenue the act was placed to close the performance, a hard spot, following Willie and Eugene Howard. There was no denying the laughter it brought during the running, though it did pass away quietly. The setting is a creditable one. *Time.*

Anna Kent.
Songs and Talk.
14 Mins.; One.
Columbia (Oct. 29).

Anna Kent was formerly of Kelly and Kent. In her present single turn, new to vaudeville, Miss Kent has reserved for the finish of the act, the Bowery girl character she assumed in the Kelly-Kent turn. The change is made to this behind an oval opening in the special drop in "one." The audience sees Miss Kent transform herself from a brightly dressed young woman into the unkempt spieler. With a few dance steps and a continuation of her opening song, "Nothing To Do Till Tomorrow," Miss Kent concludes her act. The final half is the best liked, although a short monolog in Irish brogue with a few good points at the beginning was well taken. An imitation of a female baritone, also a soprano, got some laughs. Miss Kent looked very nice in a dressy pink gown, but she may find it more profitable to remain in the Bowery dress throughout, using but the meat of her turn as shown Sunday, and perhaps adding to that other material. While the present act needs to be developed considerably for the "big time," it could do nicely in an early spot on the small big time, although it might be greatly improved by a partner, male or female. *Time.*

Regal and Winsch.
Talk and Song.
18 Mins.; Open Full Stage: Close One.
Murray Hill (Oct. 29).

Regal and Winsch are probably more or less new to vaudeville. They have shown good sense in taking it seriously, for there is every indication that they have spent both time and money upon a rather neat idea that will need the help of a knowing hand before it will get them what they desire. A pretty woodland set is shown at the opening; Miss Winsch is seated in a tree, Regal enters over a broken down step. The couple go into a quantity of back and forth patter that is the act's greatest weakness. The talk amounts to little more than a play upon words, gags or punning. Both principals look far too intelligent for the very ordinary talk and give marked evidence of being capable of handling much better material. The couple close in "one." Miss Winsch appears in the window of the special drop, with Regal serenading from below. (This is a finish used by Gavin and Platt.) The pair have appearance, good style and personality and a good idea for one of those neat specialties that please without being riots. What they need is about five minutes of bright patter for the opening. Whoever gives it to them is going to be responsible for a very good act on the big time. At the Murray Hill, Regal and Winsch easily cleaned up on the show. *Dash.*

Schwartz Brothers (3).
"The Broken Mirror."
15 Mins.
Hippodrome, London.

This is the act about which I have written several times as exemplifying the amount of robbery that is going on in Europe. Some time ago the Schwartz Brothers regenerated the old mirror business and hit up a big success in Germany. Immediately the copyists were busy. The consequence is that there are now playing four separate acts on the same lines. The one at the Hippodrome, a copy-act "Early Morning Reflections" at the Palace, one run by the Schwartz Brothers in Paris, and the fourth may be on the Orpheum tour, also under the name of "Early Morning Reflections." The story is that in the course of the struggle between a maid servant and a manservant a large mirror is knocked over, and the glass smashed to atoms. The master of the house, who is an actor, is suffering from the effects of a late night. When he goes to look at himself in the mirror he sees what he thinks is a reflection of himself, but which is actually his manservant. The movements of the two are identical, the only appreciable difference being that the manservant is by no means so goodlooking as his master. Finally the master tries to kiss the maid, and the manservant in his jealousy knocks the mirror over, leaving the impression that it has been newly broken. It is a dialog piece, but the best things in it is the pantomime between master and man. "Early Morning Reflections" is an inferior article. *Bayard.*

"The Great Suggestion" (Dramatic).
16 Mins.; Three (Interior; Special Setting).
Colonial.

"The Great Suggestion," a feature with the Friars Frolic last spring, is a welcome addition to vaudeville. This dramatic sketch with a comedy finale is a gem of the first water. Earle Browne, who played the principal role when the playlet was originally produced, is doing the "subject" on whom the mental suggestion is tried. Browne keeps the role within bounds and his emotional bit was capably done Monday night. While the opening portion of the act drags somewhat through a conversation that lacks action and interest, the piece swings into stride when Browne gets into play. The jaded nerves of any vaudeville audience will receive stimulant from "The Great Suggestion." The sketch may not fill a long-felt want, but its novel idea in vaudeville comes at an opportune time. *Mark.*

De Fra.
Equilibrist.
9 Mins.; Full Stage.
Alhambra

De Fra—De Coe; there is a similarity, isn't there? It may be simply coincidental but the fact remains there is as much likeness in the acts as in the names. Harry De Coe some two years back sort of startled the natives with his balancing stunt on the back legs of a chair atop of four tables. De Fra is doing the same stunt, although naturally some of the startle has worn off. De Fra goes De Coe one better in a couple of his tricks. His first balance is a hummer. He places the two back legs of the chair on a broomstick laid across two rows of tables, four high, and does the balance. It is a good trick well executed. The remainder of the routine is along the same line, at times three and four chairs being used piled on top of each other. De Fra has a foreign appearance. He works in a white flannel suit going about his balancing in a deliberate manner. Too much deliberation is used making the nine minutes seem like twice as many. Opening the bill at the Alhambra he did nicely. He should be able to hold a similar position around the circuit. *Dash.*

Ted and Corinne Breton.
Songs and Cross Fire.
15 Mins.; One. (Special Drop).
23rd Street.

Mr. Breton is a good comedian who knows how to land his material, which is very original and up to date. He has a keen sense of travesty values with comedy, clean and bright. After several minutes of cross-fire, his partner exits, when he puts over some well written parodies to the music of the latest popular songs. One in particular stands out as a classic. It tells the story of a tattooed woman describing her bodily India ink adornments, to the melody of "Alexander's Band," and inviting folks to "come on along" and look her over. During this portion the girl changes to a red toreador costume, carrying a mandolin. They finish with a song and dance. This act would be certain in an early position on any big time program. *Jolo.*

(Continued on page 19.)

STOCK

A \$75 JUMP.

Victor Herrman of the James Clancy office has a hunch, Mr. Herrman's step-father Thomas Brown left New York this week for Panama to take charge of the electrical work on the U. S. Government theatre there. The theatre is to be called the National and run solely by the government. Six months will see the structure completed.

Attractions will be mostly operatic but the companies will be given the theatre and lights free, the only expense being transportation.

Vic has an idea that stock can be placed in the theatre and is going to make a try for it. The fare from New York is \$75.

CHANGING TO STOCK.

Poll's Theatre, Meriden, Conn., now playing one nighters and popular priced vaudeville will change its policy to stock in a few weeks.

PERSONAL INJURY DAMAGES.

Edmund Soraghan, of the Academy of Music Stock Company, through M. Strassman, attorney-at-law, has filed a suit for \$5,000 damages for personal injuries against the William Fox Amusement Co. Soraghan fell into an open trap as he was crossing the stage on his way to his dressing room.

The Fox Amusement Co. is insured against accidents, and the liability lies with the insurance company.

CLOSES SURE THIS TIME.

St. Louis, Nov. 1.

The Baldwin-Melville stock company, which has been here for the past eight or nine weeks at the Imperial, closes sure this week. Bad business is blamed for the closing.

59 WEEKS WITHOUT MISSING.

This is the 59th week of the Academy of Music Stock Company, New York, Priscilla Knowles, leading woman of it, has played the entire time, without having missed a performance.

There is talk of giving Miss Knowles a few hours off some day to see the city.

Philip Spooner, son of ex-Senator Spooner, whose tenor voice will be heard in recital in Boston early in November, is an enthusiastic autist and spent the greater part of the summer in his machine.

Agnes Berry, soprano, has been engaged to sing with the Chicago Grand Opera Company this season.

Announcement has been made that the Zoellner String Quartet of Brussels has been exclusively engaged by Marc Lagen to make its first American tour this season, opening its thirty-six concert itinerary in Carnegie Hall next March. The tour will last through April and May.

Emmy Destinn, of the Metropolitan, is in receipt of word of the death of her father in Prague, Bohemia.

Sophie Traubmann, dramatic soprano, for many years at the Metropolitan, will be heard in concerts and recitals during the season.

Zofia Nalmaka, pianist, has returned from Europe.

The Manhattan Ladies' Quartet is scheduled to appear in New York November 2, 3 and 4.

Charlotte Maconde, soprano, is announced to appear in the new Symphony, Newark, November 8, and at Buffalo the 18th.

NEW COMPANY FOR STANDARD.

Philadelphia, Nov. 1.

Paul Burns organized a stock company in New York this week, engaging Ruth MacCauley as leading woman. It will open here in a week or so at the Standard theatre, the opening bill being "The Pedler."

MARGARET PITT BETTER.

Margaret Pitt, a well-known stock actress, who has been quite ill with appendicitis, was out for the first time this week. She expects to resume her stage work immediately.

STARS DOUBLE BUSINESS.

Walter O. Hill and Alice Donaldson, the leading players with the Hill-Donaldson stock company, after a four-weeks' vacation, rejoined their company, Monday night, at Southampton on their Long Island circuit, appearing in "The Game."

Since the stars have returned, the business has been doubled, showing that they lost none of their popularity while away.

POOR BUSINESS DOES IT.

New Orleans, Nov. 1.

The Majestic theatre did not open Monday. The Curtis stock company had been playing there, but owing to poor business, decided to quit.

CHANGE AT INDIANAPOLIS.

Indianapolis, Nov. 1.

The Falton Powell stock company leaves the Colonial Nov. 4, going to Nashville, where it will probably stay for the remainder of the season. The stock organization at the Imperial, Providence, R. I., is announced to succeed the Powell company here Nov. 20.

A. R. Sherry, manager of the Colonial, goes to Buffalo while his assistant, Mr. Meyers, leaves for Chicago. A new manager comes here.

FEW MELOS MAKE STOCK.

Chicago, Nov. 1.

As a result of the dearth of traveling melodramatic attractions, the management of the Bijou is arranging to organize a stock company that will play alternately between that house and the Alhambra.

The venture will be controlled by the Roche-Marvin company, which now operates the latter theatre.

Margaret Chapman Vereker, the English contralto, now in New York, will be heard in recital in November. She will later appear in a series of concerts in Toronto, Ottawa, and other Canadian cities. Her tour will cover 25,000 miles.

Evelyn Parnell, the Boston soprano, now abroad, has been specially engaged for opera at Montreux, Switzerland, and also at the Politeama theatre, Italy, during the winter.

Kathleen Parlow opens her tour as soloist with the Toronto Symphony Orchestra, Oct. 18.

Arthur Friedhelm and Alexander Mehnemann are due to reach America about the middle of November. The former's tour starts in the midwest.

LYCEUM AND CONCERT

TOUR COST \$200,000.

The Sheffield Choir, which sang here last spring, is now in England after a globe-girdling tour which Dr. Henry Coward, conductor, says resulted in a loss of \$200,000.

OUTBURST AGAINST STRAUSS.

Berlin, Oct. 25.

Siegfried Wagner issued last week a violent attack on Richard Strauss, accusing him of vile motives in the pursuance of his art, declaring that Strauss's music is a sin against humanity, catering to "intellectual degenerates" and "exploiting the modern tendency to sensuousness."

Pressed for a reply, Strauss only smiles and continues to collect his enormous royalties. Years ago the father of the present head of the house of Wagner was similarly attacked by one Nietzsche.

SINGERS FOR PHILADELPHIA.

Paris, Oct. 25.

Mlle. Zeppilli, M. Dufranne, Toscanini, Dalmores, Barci and Sammarco, sailed from Cherbourg Oct. 18 by "Kaiser-Wilhelm II" for New York, to open Nov. 13, at the Opera, Philadelphia, with Mary Garden and Maggle Teyte, already arrived over there.

Richard Hagemann, chorus director of the Metropolitan, and seventy-five members of the Italian chorus, have arrived in New York, ready to open the season at the Metropolitan.

Myrtle Elwyn, American pianist, has returned to New York to resume her tour of the country.

Adriano Ariani, Italian pianist, will make his debut in New York next month.

Reginald DeKoven is no longer critic of the New York World, his place being taken by Pierre V. R. Key, a former Chicago musical reviewer. DeKoven will devote all his time to composing.

Arthur Shattuck, pianist, has been engaged to play with the Theodore Thomas orchestra at two concerts, March 8-9, in Chicago.

Bernardo Olshansky, the new baritone of the Boston Opera House, is scheduled to reach Boston Nov. 3.

Putnam Griswold, the American basso, will make his farewell appearance at the Royal Opera, Berlin, this month, and will return to New York to resume his work with the Metropolitan Opera Company.

Elison Van Hoose, the American tenor, has been announced as soloist with the Philadelphia Orchestra for Feb. 3-5, and by the Cincinnati Orchestra for its concerts in Detroit in March.

The Chicago Grand Opera Company is announced to open its regular season at the Auditorium, Chicago, Nov. 27. The new member of the organization will be Miss Charlotte Guernsey.

Theodore Harrison, the Philadelphia baritone, has been engaged as one of the soloists for the Liszt Centenary Festival to be held at Heidelberg.

The Cincinnati Symphony Orchestra is announced to appear in Chicago, Feb. 7-8 with Olga Samoroff-Stokovski as soloist.

Putnam Griswold, an American singer, who will appear at the Metropolitan this season, makes his debut there for the first time in "Faust." He has been singing in Berlin for the past six years.

Verdi's "Aida," with Emmy Destinn in the title role, is announced as the opening grand opera attraction at the Metropolitan November 13.

Irene Scharrer, the Viennese pianist, twenty-three years old, will tour this country next season under the management of R. E. Johnston.

Bella Alten, soprano of the Metropolitan Opera House, was recently married to a Hungarian named Deri.

The Mozart Company started a twenty weeks' tour last week at Constantine, Mich.

AGAINST GERMAN EMPEROR.

Berlin, Oct. 23.

A curious law suit is to be heard in Berlin, the opposing parties being Felix Weingartner and William II.

In 1906, Weingartner quitted the post of conductor at the Imperial theatre, Berlin, and became director of the Royal Opera, Vienna.

To avoid a law suit he signed a contract, paying 1,000 marks to a German charity and promising not to accept any position as musical director in Berlin.

Weingartner is now trying to have this agreement annulled on the ground it is contrary to good morals. To accomplish this he must sue the Emperor. The case will be tried before a private court.

25TH FOR KNEISEL QUARTET.

The famous Kneisel Quartet began its twenty-fifth season Oct. 31 with a special concert in the Astor Hotel ballroom. From three to six concerts will be given in New York, Chicago, Brooklyn, Philadelphia, Baltimore, Newark and elsewhere during the season.

Maurice Maeterlinck, after announcing his intentions of coming to America, is out with another statement that he will not come after all. The American reporters think he is coming under disguise and wishes to throw 'em off their scent.

Harold Bauer, who begins his sixth tour soon, is going to the Pacific coast on tour this season and expects to go to Mexico and South America.

The Mendelssohn Glee Club is planning to build a new home for chamber music concerts in New York City.

Mme. Jeanne Jomeil, soprano, will give a recital, Carnegie Hall, January 22. Alma Gluck, soprano of the Metropolitan, sings in Carnegie Hall November 9.

The Hon. Frank J. Cannon has just completed two solid months of chautauqua lecturing, and is beginning a tour of seven continuous months in lyceum work under the direction of the Redpath Bureau.

Lillian Logan has gone to Berlin to continue her vocal studies.

The American Band and Orchestra of Providence, R. I., will appear at a six weeks' Chautauqua in the middle west during next July and August.

Mme. Schumann-Heink, now in Europe, comes to America early in November for a series of twelve concerts with the Boston Symphony Orchestra. Her tour will extend across the Continent.

David Blapham opens his tour in the west the last of this month. His accompanist will again be Harry M. Gilbert, who was with him on his 35,000 mile tour last year.

Paul Morenso, the Spanish tenor, has been engaged to assist Mary Garden on her concert tour before she begins her grand opera season.

The Kellogg-Haines Singing Party, now appearing in Lyceum circles in the west, have been reinforced by Althe Montague, a Chicago vocalist who has just completed a successful chautauqua tour. Miss Montague was formerly an alto soloist in the Hyde Park Baptist Church of Chicago and a member of the Girls' Glee Club of the Chicago University.

Charles W. Clark, of Paris, has been re-engaged by the Redpath Musical Bureau for a 1912 tour that is to open January 1. Mr. Clark is a singer of reputation and will have Gordon Campbell for accompanist.

The Hussars opened a season of twenty-three weeks recently at Oregon, Ill.

A twenty-five-week season was recently opened at Cedarburg, Wis., by the Anita Orchestra. At the same time the Dixie Chorus opened a twenty weeks' season at Polo, Ill.

Ludwig Hess, the German tenor, is announced to make his debut in New York, Nov. 12, in a special Wagner program with the New York Philharmonic Society, at Carnegie Hall.

"Rialon"
Seven Tableaux.
30 Mins.; Special Scenery.
Coliseum London.

This is melodrama of the mellowest kind, redressed after the fashion of the post-impressionists of South Germany. The great thing aimed at apparently is aggressive simplicity, forcible contrasts, and a splashing of primary colors on backgrounds of black. The story is simple, as it needs to be. A marquis meets an "Apache" ill-using his "girl." He rescues her, little knowing the bother is a "put-up job." The Apache robs him, and the girl goes away to a restaurant with the Marquis. They get married. When the Marquis is away the Apache comes to pay his attentions to his paramour. The Marquis returns to find a scarf and a cap in the bedroom. To save herself the wife accuses the maid. She to save herself and her good name puts the Marquis wise. Leading him to a low haunt in the montmartre, she shows him the wife carousing with the Apaches and their friends, buys from a drunken fool his pierrot dress and skull-cap. As the Apache and Rialon sit down exhausted from the dance they drink of the poisoned cups elaborately prepared for them by the revengeful husband. They both die in agony with the Marquis on his knees kissing the poisoned lips of his expiring wife. Throughout the background is black in order to suggest the different apartments, screens of different hues with hanging lamps of red and green and blue are used. Unconventional methods characterize the entire production, and while by regular stage standards the idea can be severely criticized, it is by no means certain that the effect gained is not more vivid than would be the case with ordinary aids. As a fact, whilst the action at times seems to drag, and the end is obvious the mind receives a striking impression. Particularly in the last scene is this the case, when the miming power of the two principals comes out in great strength. Opinion may well be divided as to the merits of the thing, but the justification lies in the fact that it is new, it is creating much talk, and the Coliseum is crowded twice daily.

Roland Sales' Company.
"The Willow Pattern Plate" (Musical).

20 Mins.; Special Setting.
Oxford, London.

This is described as a Chinese musical romance. If the truth must be told it is unmusical, 'unromantic, badly done and a failure. The root idea is good because it sets out to put on the stage the romance of the Willow Pattern Plate, but when a producer is endeavoring to give a stage representation of this kind, thinks it necessary to give his characters blue hair, yellow makeup and blue lips it is time the Doctor stepped in. It is all in pantomime except the songs. These were so indifferently done one could not even look kindly on the effort. The scenery and the dresses were by no means bad, but "The Willow Pattern Plate," as presented by Roland Sales' Company, will have a short and unmertry life.

Bayard.

Mary Elizabeth.
Songs and Talk.
10 Mins.; One.
American.

Mary Elizabeth does splendidly as far as she goes, but just at present the act is not going far enough. Singing but two songs, separated by a four-minute monolog, the comedienne utilizes ten minutes. At least four more minutes could be added. This should not be difficult for it will not be hard to stand Mary for that length of time. A nice looking girl with a dandy personality, she delivers a song quietly, but with plenty of force, and where there is a point she plays it up to just the proper degree, before letting it explode. The girl with the candy name can also deliver talk, but then that is hardly necessary to mention, for with a good appearance and a likeable manner almost anything can be done. One more good song and a little fresh crisp talk along the lines of her present material should land Mary Elizabeth in fast company. Miss Elizabeth played before as a single under the name of Mamie Harnish. She is quite well known in the middle west.

Dash.

Mdlle Felicia.
"Danse D'Une Folle."
Drawing room scene.
London Hippodrome.
15 Mins.

If this act was, as the bills state, "the rage of Vienna," it must have been presented in some very different form. On the London showing it is not possible to say whether Felicia is a good dancer or not. The story which is not very plain without printed instruction, concerns the love of a girl for a man she has just married. They dance together outside her boudoir, and she retires to her room leaving him exhausted from the dance. He is apparently suffering from heart disease. During her absence he dies elaborately. Felicia returns and, finding him dead, she dances herself crazy.

If Felicia wanted to make a sensation in London, she ought to have worn fewer clothes.

Bayard.

Meehan's Dogs.
13 Mins.; Full Stage (Exterior).
Colonial.

Meehan fills the stage with dogs. Among his educated troupe of dumb actors is everything from a poodle to a greyhound. There are few tricks in the category of canine intelligence that Meehan's dogs don't put over, but as most of them have been seen here time after time their repeated execution has lost much of its novelty. The little fellows do all the fancy floor work and acrobatic stunts while two of the dogs get the laughs with a prize fight that proved a hit at the Colonial. For the finish Meehan puts five greyhounds through a leaping exhibition that is worth seeing. Though there have been animal acts galore at the Colonial, those greyhounds forced the audience to give the animals strong applause. A new rack or platform for the acts would give the act a more attractive background.

Mark.

NEW ACTS IN "POP" HOUSES

Jere McAuliff and Co. (1).
Rural Comedy Sketch.
20 Mins.; Full Stage.
23d Street.

Mr. McAuliff's rural comedy is of the vintage of about 1890, when William M. Cressy was in his heyday. As Mr. Cressy has progressed little since then, neither have any of his followers. Mr. McAuliff portrays a "rube" Justice of the peace, who is holding a piece of land at \$2,000, expecting a prospective railroad to be the purchaser. The intrinsic value of the land is about \$400. He receives a wire from the road's representative, saying, "I will call to negotiate for the purchase of your property." The "rube" pictures to himself the time he will have with that \$2,000. The agent arrives and turns out to be a woman. It develops that she was originally a native of the village, and that her folks were the former owners of the land, and her mother is buried on the property. When she pulls this on the old man, he sells it to her personally, agreeing to wait an indefinite time for payment. Throughout, the woman feeds the old man for a lot of laughs. The sketch is effective enough for the small time and goes over well. The man's characterization is good, and the woman will do.

Jolo.

May Morning.
Songs.

May Morning had but prepared herself for three songs. You could guess that because she wore but three dresses. Still she got through her fourth number without changing wardrobe. The song was "Sweet Sixteen." Miss Morning sang it with a wonderful expression, just as though father, and mother and all the kids were in the parlor. The singles come and the singles go, so here is May Morning. "Small time" vaudeville may be blamed by this young woman, when she is undecided. Until then it is possible May will work on the "small time." If Miss Morning has been on the stage over a month, she gave no evidence of a longer experience. With so many "try out" nights around New York, the field of actors and actresses is rapidly becoming enlarged.

Sime.

Ray Eleanor Ball.
Violiniste.
11 Mins.; One.

Ray Eleanor Ball may not make any pretense at being the greatest violin player in the country, but she knows how to handle the instrument well enough to make her presence in vaudeville welcome. Miss Ball has a prepossessing appearance, with her hair down in two long braids and looks like one of the Grecian models, artists make a fuss over. She might inject more personality and vim into her playing. Miss Ball pays little attention to the popular stuff and eachews the "rag" altogether. Her "Annie Laurie" number was the best liked, although the audience showed hearty appreciation of each number. Miss Ball should keep working as long as she keeps company with her violin.

Mark.

Mermaida.
Tank Act.
11 Mins.; Full Stage.
23rd Street.

The act opens with a series of stereopticon slides showing Mermaida from the age of three up to the present time (the slides stop at the age of twenty), imparting the information that she began indulging in aquatics early. When the sheet is raised, Mermaida is disclosed, standing on the edge of the tank. She is a stocky little girl, built on masculine lines. She wears a man's one piece swimming suit, skin-tight, minus sleeves and without stockings. Her diving and fancy swimming is described by cards on an easel. While very good, the act will not reach the two-a-day through being late in the field and not being presented with scenic embellishments and an announcer. It will, however work into an excellent presentment for the big small time.

Jolo.

Rossner and Hillman.
"Big Moments from Great Plays."
21 Mins.; Full Stage.
American.

Rossner and Hillman have something which will keep them busy on the pop time. Several things could be changed to advantage. First, the "Big Moment" belongs to Amelia Bingham, and another title should be found; secondly, too much time is taken up with the scenes enacted. Now only two are given. The first is from "Little Lord Fauntleroy," which takes eleven minutes to play, and the second, "Oliver Twist," but one minute shorter. It would be far better to do one more and limit each to five minutes—quite enough. The scenes are well enough done, the protean work being strong enough to carry them along on the smaller circuits. The best was done in the "Twist" bit, although the audience took to the lighter piece with more enthusiasm.

Dash.

Stanley and Stanley.
Painting.
14 Mins.; Full Stage.
Murray Hill (Oct. 29).

Stanley and Stanley have something a little different than the usual run of rapid fire sketch artists. The men work together on a large white sheet of paper set in a gold frame well up stage. They use colors and as the pictures are completed, they are thrown into relief by a light from the back. The act is slow and draggy for vaudeville. There is no break in the fifteen minutes. With the house in the dark all the time and the orchestra playing slow music, it just naturally dies away.

Dash.

West and West.
Songs and Dances.
8 Mins.; One.

West and West are two dancing boys, who might have appeared with George Primrose at one time, so closely do they follow the routine Mr. Primrose had his various young dancers go through. The clothes worn by this couple also recall Primrose. They did quite well, and for the small time, with the variation from the customary "two-boy" dancing acts should be acceptable.

Sime.

(Continued on Page 24.)

THREE VIEWS OF THE COLONIAL PROGRAM

By SKIGIE



SKIGIE.

Paul Conchas has got some act. He is certainly some strong. He does some great stuff. He has a fellow with him that is very funny. I saw him a long time ago and he is still doing the same act. When he dropped the big shell on his back some ladies screamed. He balances a couple of common wheels on his chin. I guess there is no one on the stage who is as strong. He makes one change of clothing. He goes into one of the tents and changes from his uniform into a pair of white pants and shirt, and he also wears a great big black waist brace or what ever you call it. He went very big.

Bill Dillon is singing some funny songs and he can sing them. In one of the songs he sings he has two people in the audience that sing with him. One is a boy up in the box next to the gallery and the other is a woman in the orchestra. The name of the song he asks the audience to sing is "I Want a Girl Just Like the Girl That Married Dear Old Dad." The music to the song is great but the words aren't so good. He sings one song with a bass drum that he beats while he walks around the stage. When he was asking the audience to sing the song that the boy and lady sang, somebody in the gallery said that there was a quartet in the gallery that would like to sing the song with him. But they didn't sing. I guess they were kidding him. The girl that sang with him is the same girl that sang with Harry Von Tilzer at the American theatre. He went fairly good.

"The Great Suggestion" is a sketch with all men in it. It is supposed to happen at the Friars' Grill Room at three o'clock in the morning. There are ten men in it. One of them says that if he can get a man that has been drinking and is nervous, he can make this man believe that he has committed a crime. One of the fellows who is on the stage is supposed to be a manager and he is looking for a good actor that can play the part he has open. He says that he is going to England to look for an actor who can play the part as he couldn't find an actor in America who was good enough for the part. So the man that says that he can make a man believe what ever he says, asks the waiter who is standing at the bar. He names a number of men and finally

says one name and the fellow asks has he been drinking and the waiter says that he has, so he tells the waiter to send him in. There is one fellow who don't believe he can do it. He makes a bet with the other man that he fails. The subject comes in and he asks what they want, he says that he wants to go home and get some sleep. Then they ask him how can he sleep. He don't know what they are driving at so he begins to get nervous seeing all these men staring at him. They tell him that he was seen standing at the bar with a man called Clayton White. And while he was going to his room he was struck on the head and robbed of four hundred dollars, and while falling he hit his head and struck his head on something and the doctor says that he may have concussion of the brain. The subject is horrified at the news. Then they tell him that they know who did it. And he asks who. And one of the men at the table says that he is still bluffing. Then the subject says what do they mean. Then they tell him that they know that he did it and that they have been standing off the police. They also tell him that he has been watched ever since he committed the crime. Then he tells how he met a fellow who was a manager of some small show and that he had looked up to him as a man that had made a success. And at the time he knew that he needed money so left him and came to the club. And when he got to the Friars he was desperate. He says that he saw Clayton White with a big roll of bills and that he told him he was going home. So all of a sudden he saw that he could get some money, so he rushed to the hotel there he turned out the lights and ran up the steps to the floor that White had his room and when he got there he turned out the lights and hid in the bathroom. He heard the elevator stop at the floor and his knees began to shake as he realized what he was going to do. Then after he had gone down the hall a little way he ran after him and hit him on the head, and took the money. After that he went down in the library, because he had to be in the house when they discovered the crime. He says that he suffered something awful while sitting there all alone, and every little sound would make him jump. Then he went home and he said he couldn't sleep, so he came to the club. Just then you hear a boy paging Clayton White. And of course he breaks down and begins to sob and all that kind of stuff. The manager begins to think that it is the real thing. So the fellow who said he could make Earle Brown do all this says "All right Earle." So Earle gets up as if nothing had happened. Then the professor says that he and Earle had framed this whole thing up between them just to show the manager that there were just as good actors in America as there were in England. I think Earle Brown as the subject is good. The act went well.

Then came intermission, with a se-

(Continued on Page 25.)

What the show lacked in comedy was made up in novelty for there was everything there to balance it, from a "dog act" to a "production." The audience took its time in getting seated Monday night. While it was a long time between laughs the Colonial folk seemed to get a lot of amusement and entertainment.

Rock and Fulton are unquestionably attracting a lot of people to the Colonial but for some reason there was a lack of appreciation on the "first night" at the Colonial.

Rock and Fulton have spent a lot of money in getting their big act together and in addition to an elaborate stage setting, a Hungarian orchestra and assisting chorus, they make different changes and work like Trojans in their dances. It must have been discouraging Monday night when only a brief acknowledgment of their work came at the close.

Conchas, as handsome and strong as ever gained fresh triumphs and juggled those heavy weights as though he were tossing pancakes around. Conchas makes 'em like it though it looks as though his neck and back will jump a few hurdles some of these days. However that's Conchas' business and as long as the audiences like his style of work Conchas no doubt will keep it up.

Harry Fox and the Millerships following the Rock-Fulton production, opened quietly but long before the finish made the audience give up without a murmur. Their hit was emphatic. Any time Mr. Fox wants a mortgage on that Colonial audience he stands every show of getting it.

Waterbury Brothers and Tenny followed the intermission. It was a tough spot considering that the persuasive and musically inclined Julius Lenzberg and his harmonists had just landed with the hits from "The Quaker Girl." The trio fell into favor however and the blackfaced fellow put his comedy squibs on high ground with an orchestra ahead and one behind (the Hungarians) Waterbury Bros. and Tenny won out anyway.

A. O. Duncan and his "dummies" got attention. Though Duncan has been in the business some years, he still keeps abreast of the times and seems able to hold his own with the voice throwing boys.

William Dillon landed big at the finish with his "I Want A Girl Like the Girl That Married Dear Old Dad." Two "plants," a little boy in the top gallery and a woman downstairs, pleased the audience immensely with their chorus refrain of the song. The songbirds that generally attend the Colonial were probably down by the riverside watching the lights twinkle on the battleships as few accepted Dillon's invitation to join in on the Girl chorus.

Meehan's Dogs (New Acts) closed. Gray and Peters, cyclists, opened. The riders were well received though there was a noticeable nervousness that marred the "double boomerang" work of the straight. Mark.

BY MAUD RYAN.
INNES AND RYAN.

Maybe you're feeling blue and maybe sad, but when you're on early at the Colonial, its no sign you should get mad.

Grey and Peters had no kick coming. They "wheeled" many a good giggle out of the few who were seated.

To be jolly and meet jolly people upsets stag-nation. Well, that's the way the audience felt while A. O. Duncan was on. Why is it the ladies all admire Paul Conchas so much? He is sure a handsome fellow, but did you get the funny looking fellow with him? That's the kind I can get.

"The Great Suggestion" has a lot of good sense in it. But Earle Brown said he met a prosperous man on 34th street. I could believe anything of 43rd, but not 34th. Earle also said that when Clayton White entered the clubrooms he had \$400 on him. Don't you think Clayton took an awful chance entering any clubroom with \$400 when there are so many acts without a route sheet?

I like Waterbury Brothers and Tenny. That stag-nation gag goes double. They could have played another selection if Rock and Fulton's leader hadn't entered the orchestra pit. Queer things blow in. Keep that door shut and keep Gennaro in the cellar until time for him.

Notice the way the leader at the Colonial does, and he is some leader. I expected when the curtain went up on Rock and Fulton's act that the stage hands would all take a bow, as they made that beautiful and difficult set in a very few seconds. I bet their trunks are full of "thank-yous."

You never know how good Harry Fox and his children of the stage are until you catch some one doing an imitation of him. If I remember rightly, "Wynn" of the *Variety*, staff in Chicago put an act out of business. Well, it was a wise move for Gallager and Shean to let them go anyway. As Harry says, it's a silly way to make money. You bet it is. How would you like to have those cannon balls thrown at you like "Cutie" Conchas does?

The people who left before Meehan's dogs finished missed a treat and the wise ones who waited were well awarded. A suggestion I'd like to make—cut that "Merry Widow" waltz and "Come on along, come in here." Rags are popular and as "Rome sees do as Rome does."

Billy Dillon, you were some hit. Did you really write that song, "I Want a Girl?" You had all the girls and all the men, too. Your plant sat next to me. After she had finished I said, "Aren't you the girl I met at Maxim's." I object to the prisoner answering. Billy, you do a good act. How is mine? The Hungarian Orchestra with Rock and Fulton look awfully familiar. I'm trying to think how Schlinter's orchestra in Chicago would look in red coats.

Rock and Fulton have a good act and great big ideas. Well, so has Charles F. Murphy, who is running New York.

THE QUAKER GIRL

"The Quaker Girl" is doing business at the Park theatre, formerly the Majestic. The house is located at the 59th street Circle, just about eleven blocks too far uptown for Henry B. Harris' newest show to pull the capacity attendance nightly the notices given it by the New York critics entitle the attraction to. And then also the old Majestic must be forgotten as the home of cheap vaudeville and cheaper moving pictures, (also a stopping-off place for colored shows) before the Park can stand straight up as a regular theatre once more.

Frank McKee and William Harris came into possession of the house Oct. 1. Mr. Harris brought his show there Oct. 23. By the time "The Quaker Girl" leaves, all the memories in connection with the theatre under other managements will have faded. For "The Quaker Girl" is in for a run.

While not a great show, as a musical comedy, it's a clean cut performance, handsomely set, well dressed, melodious, with pretty dancing and good comedy. That's enough to make it "great," but the players and the play just miss that term. Whether it is because of the players or the piece, personal opinion must decide.

The show is English, with book by James T. Tanner, music by Lionel Monckton; lyrics, Adrian Ross, and staged by J. A. E. Malone.

In addition to that quintet of play-makers, due credit should go to Clifton Crawford, who is the principal man among the men. Mr. Crawford has interpolated dialog and "business" as well as a couple of songs. In one of the latter, "Something to Tell," Mr. Crawford pulls up but little short of his former vaudeville monolog.

Speaking of vaudeville, there are others in the cast with an experience in the twice daily. There is Ina Claire, who debuted upon the stage two and one half years ago, as a "single" in vaudeville.

The New York reviewers raved over Miss Claire as the Quaker girl. They compared her with Edna May, mentioned she made the part as probably no one else would have, and otherwise spilled comment that might well upset a young woman of but nineteen, who is suddenly lifted to prominence in theatredom.

Let it be hoped that Miss Claire in her raptures of joy and bewilderment upon reading the reviews allowed a wish to come forth that some of those middle-western vaudeville managers who canceled her as a "single" might also read.

But with Ina Claire, those managers came an awful cropper, not alone in the middle-west either. In "The Quaker Girl," as the Quaker girl, with her songs, dances, acting, and looks, Miss Claire puts it all over that other graduate from the imitation class, Elsie Janis.

In "A Dancing Lesson," one of the numbers, Mr. Crawford and Miss Claire score the hit of the piece. Other catchy songs were "Come to the Ball," sung by Lawrence Rea,

"Barbizon" (by a quintet from the chorus) and "Tony, From America," a solo for Miss Claire in the final scene.

The out and out comedian of the show is Percival Knight, playing a Quaker boy who strayed from the path of Quakerish righteousness through his mother, only, having been of the persuasion, and the hereditary traits of his father always securing the upper hand when ever a skirt or a drink hove in sight. For this the Quaker boy was banished from the quaint and extremely well staged little English village seen in the first act. With him went the Quaker girl, who was caught by the other Quakers in the act of tasting liquor with the foreign group of visitors.

They all passed on to Paris, where the story takes hold in a dramatic way at a dressmaker's establishment, and then on to a ball at the Pre Catalan, (in the Parisian suburbs) the same evening.

Mr. Knight did very well, in a role that called for "straight" comedy pretty nearly all the time; Miss Vokes was her usual "slavey," with a song and dance, and Mr. Rea, nearly the villain, sang nicely the "Ball" song, which is a popular possibility among the ballads of this year.

Among the others were Nellie McHenry, Daphne Glenn as the Princess with a couple of songs, Masie Gay, the Paris dressmaker (and quite a comedienne herself, one well worth keeping track of) besides Arthur Klein, who as the Police Chief was not always gaited the same, but still hung onto a ferocious glare.

Then there was Olga Petrova, the villainess, a French actress on the program, who looked real Suratty in her gowns, but was so woefully serious she did not even secure a chance to give her English-made-famous impersonation of Mme. Jane Harding. Otherwise Petrova has a role that doesn't start until about 9:40, which isn't so bad.

There are many choristers, male and female, about twenty or more of each sex. They have been well handled, and taught how to wear clothes, either in this production or some other.

In the entire cast however a girl playing a minor part, Viola Clark (as the dressmaker's assistant) seems to own the most personality. Miss Clark is very likable, and could easily understudy the title role.

Neither Mr. Crawford nor Miss Claire is showing anything they have not evidenced themselves as capable of doing by past performances, excepting Miss Claire seems to take her first serious session at acting as though she had been long rehearsed for it even before doing "15 mins. in 'one'" those short two years ago.

In the English production Gertie Millar was "The Quaker Girl." Miss Millar's husband, Mr. Monckton, wrote the music likely for his wife. When Miss Claire gets all her bearings, she will stand comparison with Miss Millar, or any other musical comedy leader.

Time.

FIFTH AVENUE.

A peculiar change was made in the program after the matinee Monday at the Fifth avenue. James Leonard and Co. (New Acts) were moved from "No. 3" to the closing position, while Lane and O'Donnell, the logical turn on the bill for that spot (as they had been assigned) were brought up to the vacated number. The shift did not hurt the show, which ran very well, even with the travesty sketch to leave a smile as the near-capacity audience said good-by.

There were two big hits, Frosini, ("No. 6") with his accordion, and Willie and Eugene Howard (Howard and Howard) ("No. 8") with their songs, and Willie's comedy. Speaking of comedy or good performers, don't overlook this kid, Willie Howard. He's some comedian and also some singer. If there's a better Hebrew comedian on the stage than he is, he hasn't played New York in years.

Frosini has a nicely laid out routine for his piano-accordion, and plays it well, commencing with "The Glow Worm" and closing a riot with "Mysterious Rag." In between he gave other "rags," doing it all in fifteen minutes, and leaving 'em howling for more.

James H. Cullen was no little hit himself, singing six songs, which is quite some for a male single, who only sings (although Mr. Cullen believed the audience until he stretched the turn too long, nearly spoiling it all by closing with some "epitaphs" and other spoken things). Most of his songs were new, and got home right, together with Mr. Cullen's interpolated remarks between numbers. He did nineteen minutes. With the first four songs alone sung by him, he can put it over on any Metropolitan bill. Mr. Cullen has an agreeable delivery which commences to get to the house, and particularly as each song improves in lyrics. Mr. Cullen had a good spot, "No. 4" and made the most of it.

Lane and O'Donnell were a very big laughing hit. Dave Lane as a lanky tumbling clown can class with the best, and some of his falls are the best. The act is receiving a big finish now through employing the Bert Meirose high chair fall from the tables, only in this case it is a step ladder.

Sansone and Deilah opened the show. It is a "strong" act, Sansone doing mostly chin balancing, with his partner, Miss Deilah seated above him. The turn did nicely, though the best trick (bicycle balance) is not reserved for the finale, as it should be.

Somewhere in the bill Ruth St. Dennis put over her bunk dance, with a few half-naked negroes disgustingly scattered over the stage. How the gallery kept away from "going after" this "classic" \$2,000-a-week "act," with its meagre stage settings inclusive of an old and dirty green ground cloth, is something only a gallery can know.

Emma Francis, in the "No. 2" place, and Digby Bell and Co. ("No. 5"), New Acts.

Time.

GREENPOINT.

A half-house assembled Monday evening to witness a rather good show. They were listless in bestowing applause upon the early numbers.

The Three Dooleys, comedy cyclists, did not receive anything near the appreciation deserved for their excellent turn. Smythe and Hartman suffered a similar fate until their finish.

Marion Garson Co. (New Acts) got away nicely, and Stuart Barnes started slowly, finishing "strong." Barnes has a couple of new songs and talk, which, with his effective method of delivery, won him a big send-off before he got through. He is one of the monologists who can always be counted on to offer something new. Edgar Atchison Ely and company in "Billy's Tombstones," one of the best comedies in vaudeville, was handicapped by an apparent cold with which the star suffered.

Jack Lorimer began the second part of the entertainment and did not arouse much enthusiasm until after his third song, when a dance won him out handsomely. After his fifth song he was compelled to do another dance for an encore. In the first three numbers Lorimer seemed to lose his audience through bad exits.

Jones and Deeley, with their "Hotel St. Reckless" skit were by far the applause hit of the show. Ben Deeley was compelled to sing fully ten verses of "I May Look Foolish." They had to sing three songs in "one" at the close of the act, all of which were applauded with an impetuosity bordering on a "riot." "Held For Ransom," a melodramatic playlet, closed, (New Acts).

Jolo.

TWENTY-THIRD STREET

Seven acts and pictures made up the bill the first half of the current week. All of the acts got over. Most were genuine hits in the big small time house.

Of the seven turns, six are under New Acts. They are O. C. Legal and Co., Noble and Von Muller, Jere McAuliff and Co., Ted and Corinne Breton, Mermaid, and Harrison and Fern Sisters.

The seventh was the Eight Imperial Musicians, closing the show. It consists of young men and women who play many musical instruments, finishing with a musical description of a farmer's life, at home and in the city. This is worked up with a series of effects by two of the girls in full view of the audience, while the other play different instruments. The people in the act are crude and lack stage presence.

It is respectfully suggested to the management that the cards announcing the acts be stripped of their colored embellishments and that the names of the acts be painted in larger type. At present they are scarcely legible, even from the boxes. The electric fans directing currents of air toward the strips of prismatic glass covering the incandescent globes might be turned off while the acts are on, or the prisms removed, as they create a constant "singing" sound that detracts from the stage presentation.

Jolo.

SHOWS NEXT WEEK.

(All houses open for the week with Monday matinee, when not otherwise indicated.)

SHOWS NEXT WEEK.

"BOUGHT AND PAID FOR" (Charles Richman)—Playhouse (7th week).
 "BUNTY PULLS THE STRINGS"—Comedy (5th week).
 "DISRAELI" (George Arliss)—Wallack's (8th week).
 "DRAMA PLAYERS" (Donald Robertson) Lyric (1st week).
 "GREEN STOCKINGS" (Margaret Anglin)—Judy (1st week).

"GYPSY JOE" (Slobo (4th week).
KINEMACOLOR PICTURES—Kinemacolor.
"MAGGIE PAPER" (Moss Stahl)—Harris
(11th week).
MME. SIMONE—Repertoire—Daly's.
SOUTHERN AND MARLOWE—Repertoire
—Opera House.
SPOONSH STOCK—Metropolis (14th week).
STOCK—Academy.
"THE CAVE MAN" (Robert Edison)—Ful-
ton (2d week).
"THE ENCHANTRESS" (Kitty Gordon)—

"THE GARDEN OF ALLAH"—Century (8d week).
 "THE KISS WALTZ"—Casino (8th week).
 "THE LITTLE MILLIONAIRE"—Cohan's (1th week).
 "THE MILLION"—39th St. (3d week).
 "THE NEVER HOMER"—Broadway (6th week).
 "THE ONLY SON"—Gaiety (4th week).
 "THE PASSERS-BY"—Criterion (9th week).
 "THE PINK LADY"—New Amsterdam.
 "THE PICNIC" (Helen Ware)—Hudson (2d week).

"THE QUAKER GIRL"—Park (8d week).
 "THE REAL THING" (Henrietta Crossman)—West End.
 "THE RED WIDOW"—Astor (1st week). (Raymond Hitchcock)
 "THE RETURN OF PETER GRIMM" (David Warfield) (4th week).
 "THE RUNAWAY" (Billie Burke)—Lyceum (8th week).
 "THE SIKEN" (Donald Brian)—Knickerbocker (11th week).
 "THE WIFE HUNTERS"—Herald Square

"THE WOMAN"—Republic (8th week).
 "UNCLE SAM"—Liberty (3d week).
 VIENNESE OPERATIC CO.—Irving Place.
 WINTER GARDEN—Variety.

BROOKLYN.

"CHANTECLER" (Maude Adams)—Montauk.
 "THE BALKAN PRINCESS" (Louise Gun-
 ning)—Shubert.
 "THE FASCINATING WIDOW" (Julian Elt-
 inge)—Broadway.
 STOCK—Crescent.

STOCK—Payton's.
"TON TONG"—Star.
"MAJESTIC"—Lafayette.
"MERRY BURLINGUERS"—Casino.
"MOULIN ROUGE"—Empire.

BUFFALO.
10-11, RUSSIAN BALLET—Teck.
"THE ROSARY"—Lyric.
MARIE DORO—Star.
"BROADWAY GAITY GIRLS"—Lafayette.
"PAINTING THE TOWN"—Garden.

LOS ANGELES.
LOMBARDY OPERA CO.—Mason.
"POLLY OF THE CIRCUS"—Lyceum.

CHICAGO.
"HANKY PANKY"—American Music Hall
(3d week).
"EVERY WOMAN"—Auditorium (4th week).
"THE CONCERT" (Lee Districtsain)—
Blackstone (4th week).
"NAUGHTY MARIETTA" (Emma Trentini)—
Colonial (3d week).
"THE MASTER IN THE HOUSE"—Cort (1st

"THE HEN PECKS" (Low Fields)—Garrick
1st week.
"MUTT AND JEFF"—Globe (3d week).
"THE NEW MARRIAGE" (Mrs. Fiske)—
Grand O. H. (3d week).
"REBECCA OF SUNNYBROOK FARM"
(Edith Tallaferro)—Illinois (8th week).
"LOUISIANA LOU" (Alex Carr)—LaSalle
11th week.
HARRY LAUDER—Lyric (1st week).
"MACUSHLA" (Chauncey Olcott)—McVicker's
3d week).

"SEVEN DAYS"—Olympic (2d week).
 "THAIS"—Powers (1st week).
 "COVER NIGHT"—Princess (7th week).
 "EXCURSION"—Studebaker (3d week).
 "CHINATOWN CHARLIE"—Alhambra.
 "THE TRAVELING SALESMAN"—Crown.
 "WARD AND VOKES"—Herald.
 "THE LIGHT ETHERAL"—Imperial.
 "WITH EDGED TOOLS"—Whitney (2d week).
 "THE NIGGER"—College.
 BOSTON.

THE THREE ROMEOS"—Colonial (3d week).
"BEN HUR"—Boston (2d week).
"THE BLUE BIRD"—Shubert (3d week).
"GET-RICH-QUICK WALLINGFORD"—Park (7th week).
"THE REAL GIRL" (Bonita)—Globe.
"SNOBS" (Frank McIntyre)—Hollis (1st week).
"POMANDER WALK"—Plymouth (1st week).
"THE OUTSIDERS"—Majestic (First time).
"MADAME SHERRY"—Tremont (3d week).
"DANTE'S INFERNO"—Grand Opera House.

THE LAST WORD"—Castle Square.

PHILADELPHIA.

"TRAIL OF THE LONESOME PINE"—Broad
"DR. DE LUXE"—Forrest.
"EXCUSE ME"—Garrick.
"PEGGY"—Chestnut St. O. H.
"GRAFT"—Walnut.
"BABY MINE"—Adelphi.
"TILLIE'S NIGHTMARE"—Lyric.

ORPHEUM PLAYERS—Chestnut St.
SPOONER STOCK—American-Blaney.
DUMONT'S MINSTRELS—Ninth and Arch.
"DANIEL BOONE"—National.
"THE NIGHT RIDER"—Hart's.

INDIANAPOLIS.
6-8 "ALMA" 10-11 "LADY FROM NEW YORK" (Louis Dresser)—English's.
6-8 "PINAFORE" 9-11 "PASSING OF THIRD FLOOR BACK" (Forbes Robertson)—Shubert-Murat.
6-8 "THREE TWINS" 9-11 "BREWSTER'S MILLIONS"—Park.
"PAT WHITE'S GAITY GIRLS"—Empire.

BALTIMORE.
"THE CASE OF BECKY" (Frances Starr)—Ford's.
"A GENTLEMAN OF LEISURE" (Cyril Scott)—Auditorium.
"MISS DUDLEBACK" (Lulu Glasser)—Academy.
CHICAGO OPERA CO.—Lyric.
"VENDETTA"—Savoy.
"GIRL AND THE TRAMP"—Holiday St.
"QUEENS OF JARDIN PARIS"—Gayety.
"MERRY MAIDENS"—Monumental.

OMAHA.
"THE RED ROSE"—Brandels.
FLORENCE ROBERTS—Boyd.
"LOVEMAKERS"—Gayety.
"YANKEE DODDLE GIRLS"—Krug.

LOUISVILLE.
6-8 "A GRAIN OF DUST" (James K. MacKett)—Macaulay's.
6-8 "TWO WOMEN" (Mrs. Leslie Carter)—Shubert-Masonic.
"GIRL OF THE STREETS"—Avenue.
"THE ROSARY"—Walnut.

DETROIT.
"THE WITNESS FOR THE DEFENSE" (Ethel Barrymore)—Detroit.
"TAKE MY ADVICE" (Willie Collier)—Garlick.
"A LUCKY HOODOO" (Billy B. Van)—Lyceum.
"BIG BANNER"—Gayety.
"AMERICANS"—Avenue.

CINCINNATI.
"THE FORTUNE HUNTER" (Will Deming)—Grand.
"WALL STREET GIRL" (Blanche Ring)—Lyric.

PORTLAND, ORE.
"PARADISE OF MAHOMET" (Grace Van Studdiford)—Helling.
"THE GIRL, THE MAN AND THE GAME" (Billy Clifford)—Baker.

DENVER.
"THE OLD TOWN" (Montgomery & Stone)—Broadway.
GERTRUDE HOFFMAN—Tabor-Grand.

ST. LOUIS.
"GIRL IN THE TRAIN" (C. Wm. Kolb)—Century.
"FOLLIES OF 1911"—Olympic.
"CHOCOLATE SOLDIER"—Shubert.
"McFADDEN'S FLATS"—Havina.
"NEWLYWEDS AND BABY"—American.

CLEVELAND.
"THE LADY OF COVENTRY" (Viola Allen)—Colonial.
"THE PINK LADY"—Opera House.
"SALVATION NELL"—Lyceum.
STOCK—Cleveland.

SYRACUSE.
6-8, "GRAUSTARK" 9-11, "SILVER THREADS"—Bastable.
6-8 "OVER-NIGHT" 9-11 "THE PIPER" (Edith Wynne Matheson)—Welting.
6-8 "A FOOL THERE WAS" (Robert Hilliard) 9-11 "FIRST LADY OF THE LAND" (Elsie Ferguson)—Empire.

KANSAS CITY.
"AS A MAN THINKS" (John Mason)—Shubert.
"THE CAMPUS"—Grand.
"OVER THE RIVER" (Eddie Foy)—Willie Wood.
"FOLLIES OF DAY"—Century.
"KNICKERBOCKERS"—Gayety.

NEW ORLEANS.
"MISS INNOCENCE" (Anna Held)—Tulane.
"MISS NOBODY FROM STARLAND"—Dauphine.
"THE WINNING WIDOW"—Crescent.
FAY FOSTER BURLESQUERS—Greenwall.
STOCK—Lyric.
STOCK—Majestic.

ST. PAUL.
"THE HAVOC" (Henry Miller)—Metropolitan.
"THE HOUSE NEXT DOOR"—Grand.

SAN FRANCISCO.
"BRIGHT EYES" (Lean and Holbrook)—Columbia.
"HE CAME FROM MILWAUKEE" (Sam Bernard)—Cort.

PARIS.
"DAVID COPPERFIELD" (comedy) (new)—Odeon.
"BONHEUR" (comedy) (new)—Antoine.
"LE COUP DE TELEPHONE" (comedy) (new)—Rejane.
"LA BONNE INTENTION" (revival)—Michel.
"UN BEAU MARIAGE" (comedy) (new)—Renaissance.
"HAMLET" (revival)—Opera.
"LE TYFON" (drama) (adaptation)—Sarah Bernhardt.
"COURSE AUX DOLLARS" (spectacular) (new)—Chatelet.
"COEUR DE FLORIA" (ballet) (new)—Galte.

VARIETY'S

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(OUT IN DECEMBER)

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"MADAME FAVART" (revival)—Apollo.
"CENT VIERGES" (revival)—Trianon.
"L'AMOUR LIBRE" (operetta) (new)—Moulin Rouge.
"LE PAIN" (drama) (new)—Theatre des Arts.
"LE PETIT CAFE" (farce) (new)—Palais Royal.
"LA FLABEE" (comedy)—Porte Saint Martin.
"LES FAVORITES" (comedy) (new)—Varietes.
"ET VOILA" (revue) (new)—Capucines.
"THERESE" (opera) (revival)—Opera Comique.
"REVUE DES X" (revue) (new)—Bouffes Parisiens.
"SA FILLE" (comedy) (new)—Vaudeville.
"MIX I." (operette) (new)—Scala.
"PRIMROSE" (comedy) (new)—Comedie Francaise.
"SABOTAGE" (new)—Grand Guignol.
"LE CANARD JEUNE" (new)—Cluny.
Folies Dramatiques.
"PAPA" (comedy)—Gymnase.

Girard and Gardner returned from Europe last Tuesday.

B. Kelly has severed his connections with the Gordon & North offices.

Henry and Francis will play their act in vaudeville.

Morris Gest returned from the Coast this week.

Mike Shea has purchased a plot of ground at Manhattan Beach and proposes to build a summer home there.

The new Broadway theatre, Columbus, will open Nov. 12. It will play vaudeville and pictures.

John Hall, stage manager of the Orpheum, Brooklyn, has joined the Friars.

Pete Armstrong arrived in New York last week, having been abroad for several months.

Cyril Morton Howe and Marie Ashton have signed with Frases & Lederer's "Shorty McCabe."

Lina Borghini, a premiere dancer with the Folies Bergere revues, is achieving for a vaudeville chance. Bill Lykens is attending to the ache.

Bill Mitchell, formerly of Mitchell and Caine, and Franklyn Wallace are "breaking in" their new talking and singing turn. The team is called Mitchell and Wallace.

"The Bird of Paradise" by Richard Walton Tully, co-author of "Rose of the Rancho," was produced in stock in Los Angeles recently and pronounced a success. It will be prepared for the road.

James L. Lederer is going to embark in the vaudeville producing business. His first venture will be "The Hoodoo," by Charles Dickson, with three people. It is to be staged by the author. This will be followed in rapid succession by other productions designed for advanced vaudeville.

The Great Howard, the Scotch ventriloquist, is not playing this week, owing to the continuance of the stock policy at Worcester. While in New Haven recently he had a reunion with Harry Lauder, who played there for one night. The two Scottish artists had not met in over eight years.

HAMMERSTEIN'S.

Monday night with the house comfortably filled, the program could hardly be called a smooth running one, due either to the North Pole attitude of the audience or the bill itself. The proceedings started slowly. Mack and Williams caused a ripple "No. 3." The Piroscoffs next did nobly. Then Conroy and Le Maire got some laughs. After that the interest was juggled about, but the final part was pulled up well by Eddie Leonard and Irene Franklin. Clayton White also fitted in just before intermission.

Miss Franklin, the feature, did wonderful things to a rather sleepy audience. The headliner sang four songs, but could have easily returned for two more. The new chorus girl number was just made for the Victoria. Burt Green was there as usual with his nifty kidding on the ivories.

Eddie Leonard and Mable Russell preceded Miss Franklin. They did well enough to have the audience make Eddie sing one of his old songs in his old way. Mr. and Mrs. Leonard (Eddie introduces his wife to the audience) do some snappy joshing for an encore and it went big.

Mr. Quick, the cartoonist, opened the second part, taking the place of Will Rogers. Mr. Quick drew a picture of our little navy to start with. He should have finished with it this week, with the squadron in the North River.

Clayton White and Marie Stuart in "Cherie" were as popular as ever. "High Life in Jail" came second after intermission, and did all that could be expected of it.

The Five Piroscoffs tore things apart with their fast work. They had to come back and do their hat finish over again.

The Courteney Sisters had a tough spot following Irene Franklin, but as in many other instances these girls have demonstrated their popularity at Hammerstein's by getting over in hard spots, this time they turned the trick again.

Perry and Bolger, the banjoists, were "No. 2" and didn't have a chance with the small audience then in. The boys do a decent little act. Fannie Fondeller played to the ushers. Miss Fondeller would have a chance with a regular audience for she does a very neat wire act.

The Dennis Brothers on the revolving ladder closed the show sometime after eleven. *Jess.*

BUYING SPACE BY THE YARD.

Lester Murray, who has been ahead of the Two Bills show all season, is getting the glad hand from the boys on the Rialto and incidentally handing them some good stories. One bears repeating.

Entering Nevada, Mo., Murray invaded the office of a daily there and asked for the advertising rates. When told that space was worth two and one-half cents an inch, Murray did some quick figuring and decided to contract for his advertising by the yard.

He took fifty yards for three weeks (advance notices) and got his money's worth.

AMERICAN.

It looked for a long time Tuesday night atop of the American Music Hall as if the show would do a flop, when suddenly from out of the stillness as a thunderbolt from the sky a belated intermission straggler in scrambling for his seat did a Baker, and broke up the game. Until this delayed traveler fell up a whole flight of stairs, there had not been a ripple to disturb the serenity of the evening.

The bill contains one or two very good offerings, but the arrangement was bad. There wasn't a laugh in the proceedings until Arthur Rigby appeared, down next to closing. By that time the audience almost forgot that there was such a thing as a laughing act in vaudeville.

It was right in the heart of Rigby's act the fall upstairs occurred. It helped his finish for the audience suddenly discovered they could laugh, and were so taken with the idea they laughed during the rest of Rigby's monolog.

Featured strongly in the billing all over the house is the "Two Orphans" picture. The first installment is run at intermission, the remainder at the close of the show.

The Ozavs opened the proceedings with a quantity of familiar juggling interspersed with comedy, all seen many times. The act gave the show a slow start, the draggy fifteen minutes appearing as long as a regular show.

The Gilden Sisters followed. The girls did very little toward advancing the ball. Poor dressing spoil whatever personal charms they have, and they do not appear to be bad looking girls, by any means. The arrangement of the act is also in need of fixing. The sisters are good dancers, but their present specialty does not give an opportunity of showing any other worth. Proper dressing and rearrangement should make the girls an attractive number for the small time or a capital asset for a burlesque show.

Rosner and Hillman, and Mary Elizabeth (New Acts) followed in the order named.

Burt Shepherd, the whip manipulator, closed the first part. A corking novelty for the small time and a first rate number for the big time is Shepherd. He was handicapped by the small stage to a large extent, although the limited space could not take anything away from his bully stage presence and manner of working.

Curry and Reilly have a good piano act for the present surroundings. There is too much talk and not enough singing in the turn.

Harry Tsuda closed the show and lost no customers. Harry is doing some equilibristic specialty. The Jap does most of his stunts perched atop of a chair, which stands on a revolving ball placed upon a table about three feet square. The tricks are all well executed and showy. The closing trick is a corker and held the audience in complete silence for a full minute, when they broke forth and gave the boy a big handful. Tsuda has an act that will stand out on any of the big bills. *Dash.*

NEW YORK ROOF.

Tuesday night is "try-out" evening. Those that tried out Tuesday will do nothing else but try-outs as long as they hang around the show business.

The Roof held a big crowd, who were taxed 25 and 50. The one exception in the try-outs was a good-looking girl, who sang three songs and made two changes. She was hardly different from the regular people on the bill. With "try-outs," the big fault seems to lie in the comedians. These comedians generally sing a song, get a little encouragement, and then they talk. The talk is the trouble. At eleven a girl started to sing about "We Never Miss The Sunshine." Then most of the audience started for the elevators.

By the time this girl got down to her third verse, the audience was included in the rest of the things she missed.

Sam Dody and Sam Lewis were the big surprise of the evening, both doing a single number and doubling up for a finish. Their finish was a parody on "My Hero," with little sense, but the voices pulled them back for an encore.

The regular show was run off in under two hours, with no pictures being shown after eight o'clock. The Roof is a pretty hard place for anything but dumb acts to get over.

The Five Musical McGregors, in a set taken from a whiskey advertisement, did some good singing, but fell down with a useless bunch of talk. The idea is not bad, but the talking needs fixing over.

The Royal Hinde Japs were just about made for this house. With their barrel juggling, which has some good comedy, they did as well as anything on the bill.

Deep Stuff McGee, Alpoint and Althrop, Rober and Tunison, Louise Elliott, and Thomas and Coates, New Acts. *Jess.*

(Continued From Page 19.)

Alpoint and Althrop.

Dancing.

12 Mins.; Three.

New York Roof.

A "sister" act with a novelty in a golden-spade upon which one of the girls dances is the reason for Alpoint and Althrop. The spade isn't really of solid gold, probably. When the spade isn't working the two girls do other dances. But the golden spade, the girls' clothes and the girls themselves are stamped with the small time brand. There they'll make good. *Jess.*

Musical Smiths (J).

16 Mins.; Two.

Five men form this musical quintet which at no time shows any life. Two straight solos and most of the quintet numbers are rendered in the same strain, no march or "rag" coming until the close. When it does, it is played in such slow time that the Smiths lose thereby. For a musical frameup, it is all wrong even for the "pop" houses. The act could be noticeably helped with a complete rearrangement of numbers and the vim and vigor to put them over. *Mark.*

Fooled Company (4).
Sketch.

That was all the card contained, just "Fooled Company." It may have been true, for either the author fooled the company, or the company fooled the manager. The sketch runs in three sections, beginning, ending and in between. The man in the act doesn't really give value if he is regularly carried. An usher could take the part. In the opening he starts for Boston, and at the finish, he doesn't go, so comes back. In between his wife is supposed to be at Rector's, but she isn't, so it is left to a sleeping girl and a blackface "mammy" to fill out the intervening period. The "mammy" does the most of it. When ever the talk is running low, "mammy" sings. Her soprano voice is the nicest thing in the act, and the only item not represented by that "Fooled" in the billing. *Time.*

Harris Bros.

Piano and Violin.

10 Mins.; One.

Grand Opera House (Oct. 29.)

Two young fellows have a pleasing act for the "pop" houses and who should receive attention on the "big small time." They offer a varied routine, scoring with their "rag" medley. The piano boy does an individual "bit" playing two separate tunes at the same time. Not a new trick but one that goes good anywhere. The act should never be idle. *Mark.*

Harrison and Fern Sisters.

Bare Stage Act.

17 Mins.; Full Stage (4) One (11).

23rd Street.

The act opens with a bare stage, a la Victor Moore. A sister team arrives for rehearsal, while trying out a song, they have a series of encounters with a tough stage hand. The drop in "one" is lowered, all three go through a number of travesty imitations of vaudeville turns. The man has a short, choppy, jerky method of delivery that is effective for his slangy characterization, and the two girls impersonate adequately a "hick" sister team, hailing from Coney Island. *Jolo.*

The Berminos.

Musical.

12 Mins.; Full Stage.

Murray Hill (Oct. 29.)

"The Berminos" the card read but whether this is the correct name or not cannot be vouched for. The two men appear foreign, from their manner of working and ideas of comedy. In clown makeup they play several more or less familiar instruments of the freak variety, in a more or less familiar manner. It's a small time turn. *Dash.*

Golden and Meade.

Eccentric Dancing.

9 Mins.; One.

Manhattan Opera House (Oct. 29.)

Two young men open with a short song, finishing it with a few steps. Then a change of costume, with the inevitable "scarecrow" make-up. Both are ordinarily good steppers—the kind one sees often. *Jolo.*

Stanley Jessup and Co. (2).
Talk and Song.
15 Mins.; One.
Murray Hill (Oct. 29).

Stanley Jessup and Co. in attempting to put over one of those thick headed Englishmen things are making a bit of a mess of it. Jessup caricatures the character, exaggerating even beyond the laughing point. The material is not of the best and is handled amateurishly. The impression the act left was merely that of an amateur tryout. The company of two consisted of a boy and girl, neither at home on the stage, and both helping to accentuate the novice idea. The act will never do. The trio are simply wasting time.

Dash.

O. C. Legal and Co.
Comedy Juggler.
12 Mins.; Full Stage.
23rd Street.

The "company" consists of a fat boy who brings on the various props and works the effects off stage. The juggler has a keen sense of the ridiculous. He goes to no end of trouble to frame up a laugh by the aid of a mechanical contrivance of some sort. His make-up is that of a tramp, and besides the "mechanical" tricks, he does a little of the routine of W. C. Fields, Harrigan and other tramp jugglers. As an early number of big small time he is very effective.

Jolo.

Noble and Von Muller.
Songs.
9 Mins.; One.
23rd Street.

Two buxom women in a singing sister act. They open with a duet; then one sings a German comedy melody, after which the other has an operatic number. They finish with a "rag" duet. The main drawback to the presentment is that the women have no act, simply singing several songs and making their entrances and exits as though totally unaccustomed to vaudeville. Another drawback is that they make no changes of costume.

Jolo.

Robber and Tunison.
Songs.
13 Mins.; One.
New York Roof.

The talent this man and woman may possess, in a quiet way, is lost. The woman sang two "coon" songs quietly, and only a few were in on them. Those who did hear her liked the songs very much. For a finish the two have an operatic selection that is burlesqued in part and do very well with it. The woman makes a very good appearance and the act ought to get along when they get where the whole audience can hear the act.

Jess.

Louise Elliott.
Male Impersonator.
10 Mins.; One.
New York Roof.

Louise Elliott is truly remarkable in her impersonation of a man. She could deceive any audience, if billed differently. Her selection of songs is much at fault. The only point of interest is the taking down of the hair at the finish. On the small time the act will be a winner.

Jess.

OUT OF TOWN

"The Vaudeville Broker" (7).
25 Mins.; Full Stage.

Young's Pier, Atlantic City.

"The Vaudeville Broker," the property of Mike Simon and Ren Shields, contains a good cast, but several changes would probably work for better results. The action takes place in the office of Ned Sparks (Howard Truesdale), a vaudeville agent, who is rather shy on kale. He hires Willie Runner (Bert Byron), a messenger boy, to do the office work. Willie is a fresh kid, and through his "newness," most of the comedy develops. Howland Rant (Michael Sullivan) an old "legit," applies to Ned for a part in a vaudeville playlet. Ned produces the parts for an act he has written, and a rehearsal is given, Willie arousing the ire of Rant by his caustic comments. For a finish, an imitation of a moving picture is given by the company. The cast goes through a bit of funny melodrama, a "lobsteroscope" in front of the spotlight giving the effect. The act registered many laughs. With a little fixing up and the running time cut a bit, the act will do nicely. It received liberal applause here.

I. B. Pulaski.

George Spink and Pauline Welsh.

Songs.

15 Mins.; One.

Young's Pier, Atlantic City.

George Spink is well known in vaudeville. Pauline Welsh, who was a child actress, has been in the legitimate. Lately she was seen as a "single" at the Folies Bergere. Spink and Welsh make a dandy duo, and their ability to "put over" songs will make the act a favorite. They opened with the "Garden in Sweden," which made them liked from the jump. A costume change by Miss Welsh gave Mr. Spink a chance for his piano specialty. On Miss Welsh's reappearance, they sang "Beautiful Doll" to solid applause. "Honeymoon Love" was the encore number, and, like its predecessors, excellently given. Miss Welsh is a pretty blonde. Mr. Spink presents a neat appearance. Both display vivacity that extends beyond the footlights. They scored a hit, and should find it easy sailing.

I. B. Pulaski.

Ida O'Day and Co.

"Betty's Bet."

22 Mins.; Four.

Orpheum, New Orleans.

Maud Tarlton Winchester wrote "Betty's Bet." The scene is laid in a law office at a late hour of a Saturday afternoon. Betty bets her brother a hundred dollars she can secure a position as a stenographer and hold it for a week. Betty engages with the law firm, which piteously submits to her idiosyncrasies for that period, during which time she transforms the office into a parlor, running things to suit herself. She wins, resigning just as the week elapses. Miss O'Day's banjo playing, interpolated, evoked applause. The sketch is incoherent and irrelevant, but pleases because of its absurdities and nonsensicalities.

O. M. Samuel.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
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Phone 4461 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The current week's bill at the Majestic was divided in sections, with the latter half away in the lead. The early end of the program was given to a comparatively small house, which might possibly account for the reception, but once Cressy and Dayne appeared, things brightened up and from there on every number went like headliners. Ada Reeve, who topped the bill, went exceptionally well. Miss Reeve (New Acta) lived up to her billing. Cressy and Dayne this week presented "A Village Lawyer," going even still better than last week when "Town Hall Tonight" was offered. Kenney, Nobody and Platt practically stopped the show with one song, and bowed off finally with a speech. Billed as Sherman, Krans and Hyman, although Krans was not present, the trio took about twelve bows. "Myaterious Rag" was used for a closer and while all kinds of trios, duets and singles have tackled the new Berlin piece, this layout tops them all. The boys finished little short of a riot. The opening spot fell to Chick and Chicklets, a comedy bicycle act with three people, including a girl who manipulates a giant unicycle with ease and grace. Brent Hayes followed with his banjo. Hayes can play with the best of them, but lacks personality. With this essential, he would develop into a headline attraction in time. Too much make up spoils his appearance. Dick Crollus is here with a new comedy sketch called "Shorty's Elevation." Apparently a sequel to his former offering, Crollus has fallen a little short. His former piece was a along classic. While the new one goes big and secures the laughs, it doesn't quite come up to the original sketch. Perhaps in Crollus' hands this will be nursed along into a winner also. Violet MacMillan, with an abundance of personality and a very noticeable absence of voice, went quite well. Miss MacMillan displayed some beautiful gowns and has carefully selected her routine of songs. She will go over on personality alone. Simone De Beryl closed the bill with an electrical affair that goes because it is something different, not forgetting it is something better.

WYNN.

STAR (I. M. Herk, mgr.).—Perhaps the best one can say about the "Ideal" is that they look better this season than any show Sim Williams has ever been attached to. Written and staged by Searl Allen, who also essays the leading role, Williams has one of the best burlesque shows that ever trod a Western Wheel stage. Clean throughout and equipped like a modern musical comedy the production will probably be found a little too classy for the houses it must play. Allen has injected much of the comedy that makes his vaudeville offering popular. The opening piece is called "The Money Makers" and is given in an exterior scene, showing a well known square in New York City. The characters include Searl Allen, a salesman on the wise guy order, George B. Fox, a Hebrew merchant, Frank Thornbyke, an American attorney, who has spent more time in England than he should, George Martin, a head waiter with an eye to business, and Harry Gray, an Irish policeman. In the female department, Bebe Allen, Helen Almorah and Edyth Murray shine. Miss Allen stands out strongest. In several scenes with Searl Allen, the pair cleaned up. The comedy running along the conventions of Allen type was new to burlesque and went

over strong. The plot tells of a young lady whose father has left her a fortune collectable upon her marriage to a salesman. (Allen is the salesman.) Complications arise on all sides, allowing a wide scope for clean legitimate comedy and the first part finally closes with everything adjusted. Martin is a light comedian with the right idea. Fox passed up several opportunities to land a laugh, but otherwise handled his character quite well. Thornbyke made a capital Englishman and sent over one of the singing hits of the piece. Arthur Holloway and George gave excellent attention to two unimportant parts. The misses Almorah and Murray worked rather slowly and could improve greatly. Of the songs, the entire repertoire in the first section went over big. The best however, was "Certain Little Girl From My Home," led by Martin. The staging of the numbers showed both originality and care. The second scene was given in an interior cafe scene. The characters remain unchanged throughout. The costuming of the entire show has been elaborately attended to. In fact in this production, "The Ideal" is a corking good production and as before stated, the best trick Sim Williams ever dealt.

WYNN.

AUDITORIUM (Bernard Ulrich, mgr.; K. & E.).—Next week is announced as the closing week of "Every Woman."

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—"The Concert" is running strong, and there are no indications of the engagement of the Dietrichstein comedy being brought to a close.

CHICAGO O. H. (George W. Kingsbury, mgr.; K. & E.).—Little to add about "The Littlest Rebel" other than the fact that the attraction is on the ninth crowded week.

CORT (U. J. Herman, mgr.; Ind.).—Last week of Edmund Breece in "A Man of Honor," 5, comes "The Master in the House," a Frase & Lederer production.

COLONIAL (James J. Brady, mgr.; K. & E.).—Opening week of "Emmie" in "Naughty Mariette." Engagement limited.

GARRICK (A. Token Worm, mgr.; Shubert).—Lew Fields and company opened this week in "The Hen Peck"; engagement for two weeks.

GEM (Col. James H. Browne, mgr.; S. & H.).—Reopened Oct. 29 with Gus Hill's production of "Mutt and Jeff"; engagement indefinite.

GRAND O. H. (Harry Askin, mgr.; Ind.).—Mrs. Fiske and supporting company opened Oct. 29 in Langdon Mitchell's new play, "The New Marriage"; engagement is for eight weeks, and later will be presented "Julia France," by Gertrude Atherton, and "The War of Souls," by Paul Hyslop.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Rebecca of Sunnybrook Farm" is fifth week and going big; looks good enough to remain over the holidays.

SALLE (Harry Askin, mgr.; Ind.).—Alex. Carr has probably scored the success of his life in "Louisiana Lou," and Sophie Tucker, the Granvilles and other members of the cast are not being slighted in the generous distribution of the plaudits; play going big and sure to remain for the season.

LYRIC (A. Token Worm, mgr.; Shubert).—George Elliott and company in "Rebellion" for one week; to be followed by Harry Lauder for one week; John Mason follows in "As a Man Thinks."

McVICKER'S (George Warren, mgr.; Ind.).—Chauncey Olcott opened Oct. 29 in "Macaulay" for three weeks; favorite here and should play to capacity at popular prices.

AMERICAN MUSIC HALL (George Harrison, mgr.; Ind.).—Reopened Oct. 31 with Lew Fields' all-star company in a musical concoction entitled "Hanky Panky."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Seven Days" commenced a two weeks' engagement Oct. 29; to be followed by Louise Dresser in "A Lovely Liar."

POWERS (Harry J. Powers, mgr.; K. & E.).—Last week of James J. Hackett in "The Grain of Dust" and the popular afterpiece, "The Bishop's Candlesticks"; "Thais" will open 6.

PRINCESS (Mort H. Singer, mgr.; Shubert).—"Overnight" is going so well the management is figuring on the attraction remaining here for the holidays; 6 is to be celebrated as "Honeymooners' Night" on which date any couple married between Nov. 1 and 6 will be given free admission to the show.

Madge Kennedy, formerly of "A Stubborn Cinderella," has succeeded Margaret Lawrence in "Over Night" at the Princess theatre. Miss Lawrence is reported to have withdrawn from stage life to get married.

Anne Laughlin, who shone resplendently here recently in the Jefferson De Angella show at the Illinois, will be seen here again in the cast of "A Lovely Liar," the new play that comes to the Olympic with Louise Dresser and Will Philbrick as costars. Miss Laughlin's reappearance was made possible by the secession from the cast of "A Lovely Liar" of Mabel McLane.

Ground has been broken for the erection of a fourth class theatre at Eighteenth street and Wabash avenue, this city, in which will be featured illustrated songs and motion pic-

"SKIGIE" AT COLONIAL.

(Continued from Page 20.)

lection from the "Quaker Girl," by Julius Lenzberg's orchestra.

Opening intermission were Waterbury Bros. & Tenny. The colored fellow is very good. They play some good stuff. They went fair.

Rock and Fulton have a new act that is very good. They take a lot of different parts. They carry a company of ten people, and they also have a Hungarian orchestra. They went fair.

Harry Fox and the Millership Sisters are some act. I think Harry Fox is one of the best comedians on an American stage. He carried away the show.

Meehan's Dogs. The only difference in this dog act than what you see around in the vaudeville houses is that he uses five greyhounds to jump over a bunch of baskets piled on top of one-another. They went fair.

AMERICAN DEBUT, MAJESTIC THEATRE, CHICAGO
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tures. The proposed edifice will adjoin the Calvert Hotel and is being built by J. S. Mayer & Co. E. F. Mayer will be the manager. The house will have a seating capacity of 500.

The bookings of the Bijou, Macon, Ga., has recently been added to the Hopkins Lyric Vaudeville Circuit, commencing 6.

Glenn Burt of the Theatre Booking Corporation has added the Royal Calumet, and the Royal, Hancock, Mich.

A dramatization of Henry Seton Merriman's English novel, "With Edged Tools," was presented at the Whitney Opera House Oct. 30 by H. Armitage and Edward M. Beck with a full acting English company. The production was well received and its stay is expected to be of several weeks' duration. The interpreting cast includes Richard Hicks, Hamilton Deane, Stanley Bedwell, Charles Hartopp, Campbell Goldsmit, Graham Pickett, Aries Conway, Wentworth Graeme, Alice Maude, Marguerite Celler, Marie Leonard, Nora Craigie and Florence Dulhanty. Henry Beck is manager back with the show.

Dennis F. O'Brien, a New York attorney, was in Chicago last week on what was purported to be mission of inquiry in the interest of Cohan & Harris, who are reported to be anxious to secure a lease on a local playhouse. The Gotham managers are said to have an eye on a theater that is to be built in the new Marshall & Fields building, which will be erected on the site of the old Orpheum building, adjoining the Chicago Opera House, at Clark and Washington streets.

Dad Henderson, the old-time Chicago booking agent and who was known as the "chorus girl king" long before Harry Armstrong gained that distinction, has been made resident manager of the Orpheum theatre at Logansport, Ind.

Marcus Loew was in town for a few days last week superintending the preliminary work preceding the formal opening of the American Music Hall with Lew Fields' "Hanky Panky" show.

During the week of Dec. 10, the stage of the Garrick theatre will be occupied by Gertrude Hoffmann and her troupe of Russian dancers, while en route back from the Pacific coast.

Jane Oaker has recovered from a recent indisposition and has returned to the title role in "Every Woman" at the Auditorium.

Kathryn Tyndall, who occasionally played the part of the "snake charmer" in "The Concert," has relieved Alice Leah Pollock in the role at the Blackstone, this city, while the latter has gone east to undergo an operation for appendicitis.

"The Right Princess," a play written along Christian Science lines, is being prepared for appearance shortly at the Ziegfeld theatre.

James K. Hackett, who is entertaining the patrons of Powers' theatre, is endeavoring to secure a "loop" theatre for a return engagement of "The Grain of Dust" after the holidays. The attraction leaves its present abode 6 for the incoming of "Thais."

Robert Carter and Kathryn Waters produced their new act entitled "Pro and Con" last week at one of the out-of-town theatres. The offering is described as being mostly "con," but is reported as having scored strongly.

W. L. Beardsley, an ex-performer, is peddling a new "pill" that is known as the Dabs cigarette.

Word comes from Fresno, Cal., that Maud Lillian Berri has been granted a divorce from her actor-husband, Frank Moulan, and that she has disposed of her farm of 200 acres. She is to entertain the patrons of the Port theatre between here and San Francisco this season at the head of a musical show.

Frank Gassolo, one of the lessees of the Imperial theatre in West Madison street, and another native by the name of Robert Dixon, are responsible for the erection of a theatre at Belmont and Sheffield avenues that is to cost approximately \$135,000 when completed. Attractions playing the Imperial and Haymarket are to be booked in the new playhouse. Mr. Dixon is interested in the management of the Crown theatre in West Division street.

"The Nigger," a drama seen here last season at one of the "loop" theatres, is being produced this week at the College theatre by the stock company of that house. "Barbara Fretchle" will be the succeeding attraction.

"A Butterfly on the Wheel" is the name of a new piece in which Marie Doro will be seen at Powers 20.

A company is reported to be in process of formation here to take over the Bush Temple and six other local theatres, in which will be presented the condensed versions of popular musical shows that are being exploited by Vic Hugo, Rube Welch and their associate promoters.

Mrs. Harrison Grey Flske, known in stage-land as simply Mrs. Flske, inaugurated an eight weeks' engagement at the Grand Opera House Oct. 30, under the management of her husband. The vehicle selected for her inaugural was "The New Marriage," a new play from the pen of Langdon Mitchell. Before leaving Chicago, the actress will present "Julia France" and "The War of Souls," which are the compositions of Gertrude Atherton and Paul Hychinthe Layson, respectively. In Mrs. Flske's supporting company are Joseph Kilgour, Shelley Hull, Douglas Patterson, Edward Donnelly, J. T. Challie, T. Tamamoto, Edward O'Connell, Glida Varese, Helena Van Brugh, Gladys Hanson, Elizabeth Fagan and Hattie Russell. Mr. Mitchell, who is also

author of "Becky Sharp" and "The New York Idea," both former successes of Mrs. Flske, was in town at the opening performance and was forced to share curtain honors with the star.

Wagenhals & Kemper's production of the Broadway success, "Seven Days," commenced a two weeks' engagement at the Olympic theatre Sunday night. In the cast are Willard Louis, Allan Pollock, William S. Lyons, T. J. McMahon, William Eville, F. C. Butler, Mary Land, Irma La Pierre, Winona Shannon and Marie Haynes.

Big audiences are greeting the appearance of Lew Fields and his company in his production of "The Hen Pecks" this week at the Garrick. In his support are Sam Watson, Jessie Busley, Louise Carver, Ellarion Cebalos, Thomas Murray, Charles Mitchell, Marjorie Blythe, Vernon Castle, Ethel Wheeler, Frances Ross, Frank Whitman, Elizabeth Erice, Blossom Seeley, Frederick Roberts, Harry Prew, Joseph Kane, Irene Castle, Adelaide Mason and Rosalie Cebalos. The engagement is limited.

A capacity audience greeted the appearance of Mile. Emma Trentini and supporting company Oct. 19 at the Colonial in the comic opera "Naughty Marietta." In the cast are Henry Taylor, William W. Black, Harry Turpin, Edwin Lyie, William Weip, James S. Murray, Willis Browne, Suzanne Leonard Westford, Mma. Marie Duchene, Vera De-Rosa, Augusta Behrens, Elizabeth Keenan, David Klein, William Mack, Emanuel Tiersner, Willis Browne, Robert Fisher. The production is elaborately staged and is reinforced with a big chorus.

The patrons of McVicker's theatre had a peep at one of their favorites Sunday night when Chauncey Olcott appeared in "Macbeth," a new play from the pen of Rida Johnson Young. The engagement is for three weeks. In the supporting company are Charles Wellesley, Robert V. Ferguson, E. H. Reardon, George Brennan, F. Gatenby Bell, Edmund Shalet, Gail Kane, Jennie Lamont, Katherine Clarendon and Alice Farrell.

The popularity of Bud Fisher, the newspaper cartoonist, and his "Mutt and Jeff," his character studies, were strongly attested to Sunday at the Globe theatre when his comedy of that name was seen for the first time in a house that was crowded to the doors at both performances. Ross Snow, well known here through his performances a few years ago in "The Gingerbread Man" and later on in the creation of the original role of "Happy Hooligan," played the part of Mutt. Barring a bad voice, his interpretation was hilariously amusing. The opposite character of Jeff was acted by Martin Healy, a former vaudevillian. His work was conceded to be one of the hits of the show. Cartoonist Fisher was present at the initial performance, as was also Gus Hill, who came on from New York to see how the show went over. That it did "go over" in a twinkling, and the attendance yesterday in a

house that recently was the scene of one of the most spectacular "flivers" that ever happened in this city, is indicative of the drawing powers of the attraction. Snow and Healy are supported by a capable company that includes Jack Wilson, Tom Barry, William F. Ryan, John Ardizzone, Percy Weller, Winn Shaw, George H. Cutmore, Louis Von Blake, Andrew Howard, Harry Barnes, Jim Hack, Norma Bell, May LaRue, Cecile Cummings, and Minerva Adams. Joseph Pettigilli, co-author of Cartoonist Fisher, is manager back with the show.

PLAZA (Interstate Circuit, mgrs.)—Walsh and Lynch, Alsace, Lorraine Trio, Billy Brown, Ward and Weber, Asaki Japs.

EVANSTON (Chas. New, mgr.; agent, W. V. M. A.)—First half: Local entertainment. Last half: Juggling Jewels, Devine & Williams, Beltrah and Beltrah, Rathskeller Trio, Three Melvins.

SOUTH CHICAGO (Harry Wilson, mgr.; agent, W. V. M. A.)—Mme. Zella's Dogs, Irwin and McNeil, The Hennings, Wilkins and Wilkins, Datto Fresno Co. Last half: Matilda and Elvira, Elsie Tuell, Dorothy De Schelle Co., The Newmans, Carson Bros.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.)—Three Melvins, Landis, Knowles, Robert Henry Dodge Co., Billy Link, "Heart of the Mountain." Last half not booked. LYDA (W. V. M. A., agent)—Three Millers, Eddie Gardner, Blockson and Burns, Clark and Verdi, Sutton and Sutton. Last half: Edna and Alvert, Sidney Reynolds, Four Bragdon, Fred Elliott, The Renellos.

WILLIARD (J. C. Burch, mgr.; agent, W. V. M. A.)—Kirkamith Slaters, Emerson and Celeste, Delmar & Delmar, Knox and Alvin. Last half: Heely and Meely, Three Richards, McIntyre and Hardy, Kipp and Kippy.

WILSON AVE (M. Licalsi, mgr.; agent, W. V. M. A.)—Heeley and Meely, Three Richards, McIntyre and Hardy, Kipp and Kippy. Last half: Kirkamith Slaters, Emerson and Celeste, Delmar and Delmar, Knox and Alvin.

ASHLAND (A. E. Wiesner, mgr.; agent, W. V. M. A.)—Four Bragdon, Sidney Reynolds, Harry Bloom, Ted Bailey Co. Last half: Blockson and Burns, May Bretonne Co., John and Winnie Hennings, Billy Link.

ACADEMY (Tom Carmody, mgr.; agent, W. V. M. A.)—The Rendall, Rush's Animals, Three Aces, Fred Lloyd. Last half: Doblad's Animals, Grace Darnely, Sidney Jerome Co., Taylor and Herbert, Mr. and Mrs. Alright.

PALACE (Mr. Glickman, mgr.; agent, W. V. M. A.)—Schoen's School Kids, Edna and Albert, Buckley and Hall, Ralph Seabury, Atlantias Flak. Last half: Rush's Animals, Arthur Turrelly, Egan and De Mar, Marshall, Moore and Benson, Bartelli and Murphy.

LINDEN (Chas. Hatch, mgr.; agent, J. C. Matthews)—Dancing Shack, Rube Strickland, Hap Handy and Co., Berry and Wilhelm, LeVelle and Grant. Last half: Gusamini Trio, Markee Bros., Armstrong and Fern, Fred Wyckoff, Four Juggling Johnsons.

CLARK (Agent, J. C. Matthews)—Lorrette and Dog, Markee Bros., Barrett and Earl, Tower Bros. and Darrell, Juggling Johnsons.

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ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Howard & North, substantial hit; Maud Hall Macy & Co., very good, act going big; Sager Midgley & Co., clever farce, well received; Ergotti & Lilliputians, exceptionally good; Lillian Scher-eiber, pleased; Nat Willis cleaned up again this week; Six Brown Brothers, repeated success; Pedersen Bros., scored. Capacity business; exceptionally good bill.

EMPRESS (Sid Grauman, mgr.).—Arie Mysteria, novelty; Nellie Brewster & Amsterdam Quartet, went well; J. Frank Burke & Co., hit of bill; Hoey & Moser, fair; Harry Bourton & Co., pleased; Freeman & Dunham, hit; Kate Fowler, passed. Business good.

Roger Lewis, the representative for the Will Rossiter Music Pub. Co., Chicago, and author of "Oceana Roll," is here, with a view to locating an office in San Francisco. He is boosting Rossiter's latest hits, "Let's Make Love While the Moon Shines" and "Mammy's Shuffle in Dance."

The Jewel, Palo Alto, opened for vaudeville and pictures October 21 to big business. M. G. Murray is manager. Bert Levey is booking.

The Hughes Musical Comedy Company, now alternating between the American and Gaiety theatres of this city, sail on the "Sierra" for Honolulu to play eight weeks at the Eljau.

The Unique, Petaluma, resumed vaudeville October 22, business good. Professor Kenney is manager. Bert Levey, circuit agent.

Clarence G. Riggs, general manager of the Adolphus, Los Angeles, the largest theatre west of the Rockies, has signed an exclusive contract with Bert Levey to book the house.

The Four Benos leave 15 for Manila, booked by the U. S. Government for the exposition to be held there. After they continue on to Japan, China, and India, covering in all a period of two years.

The Mystic, Petaluma, a new house, will open with vaudeville and pictures Dec. 1. Seating capacity, 600. John A. McNear will be manager, Bert Levey booking.

Martin Kurtzig, manager of the Gaiety, anticipates opening the Globe in the Mission, when he can secure a competent cast of players.

The management of the Savoy is looking forward to a good business, as the future bookings should interest Frisco. This week, "The Traveling Salesman"; week 5, "In Old Kentucky"; week 12, "Don't Lie to Your Wife"; week 19, "Polly of the Circus"; week 26, Rose Melville in "Six Hopkins" for two weeks.

Pamona will soon have a new theatre with seating capacity of 800. Mr. Barr, of Barr and La Salle, a vaudeville team well known on the Coast, is responsible.

Benny Benjamin, sporting writer, died October 18 at the home of his sister in Berkeley. Mr. Benjamin had a wide circle of friends among the profession.

"The Flower of the Ranch" opened to crowded houses at the Savoy, October 22. Monday and Tuesday business dropped to about half. Mr. Fiesher, the manager of the company, said the cause of the decrease in business was due to the San Francisco papers, which, he claims, are the most unjust of any throughout the United States.

The Diephenbrock, Sacramento, opening 8, playing Orpheum shows the last four days of each week, will have Henry McRea as manager and Ed. Levey (late of the Chutes),

assistant manager. The Diephenbrock opened as a stock house, but proved a failure.

John Morrissey, manager of the local Orpheum, has returned from French Lake Springs, where he and Mrs. Morrissey spent four weeks.

Emma Eames and Emilio De Gogorza gave a concert at the Scottish-Rite Auditorium October 24 to capacity business.

The University of California Mandolin Club will soon leave San Francisco for the Hawaiian Islands. They will appear at Honolulu for several weeks.

George Elwin Willats, a well known composer of San Francisco, and Jane Marion Van De Grift were married October 21.

PORTOLA LOUVRE RESTAURANT (Herbert Meyerfield, mgr.; Lester Fountain, amusement mgr.).—Mme. Leovall, Luisa Cerchietti, Mario Hediger, Mario Cortada, Billie & Mina Rhodes, May Woods, Lillian Touvin, La Bella Ines, Bernat Jaulus & Orchestra.

PORTOLA THEATRE (Alburn & Leahy, mgrs.; Bert Levey, circuit agent).—Henrick & Wright Sisters, Gustave Trio, Three Morris, Dalton & Travelle, Shepard & McDonald, Beverly Ashton, Merel Lewis, Joe Murray.

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HAMMERSTEIN'S VICTORIA, THIS WEEK, Oct. 30th

Perry and Bolger.

Banjos.

10 Mins.; One.

Ten minutes gave the audience an appetizer for more. The boys, who look nice in their white suits, will make themselves all the more solid by not playing out their welcome. After some "straight" music at the opening, they plunk out a medley of popular airs that puts them in big favor.

Mark.

PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Lillian Russell is proving a big "draw," the former comic opera star being greeted by capacity audiences Monday, and in a manner which must have firmly convinced everyone she is still to be reckoned as among the foremost of our American artists. No doubt many of those who came to see rather than to hear her, were much surprised to note that her voice still retains its freshness and brilliant quality as of yore, and that there remains the same charm of personality and attractiveness of face and form which has held her in the front rank of American beauties for many years. Her costumes are beautiful. It was an unusually strong bill surrounding the headliner with a plenitude of music and comedy and a couple of big laughing hits. One was Frank Fogarty, "The Dublin Minstrel," with a budget of Irish stories, mostly new and rendered in his usual telling style. To those who can remember "Little Johnny Dugan," a new song which Mr. Fogarty is using now, is a pleasing reminder. It has a "response" chorus by the orchestra, and even if it did sound funny to hear Charley Schrader's bunch trying to use an Irish brogue, the song scored strongly, and helped carry Fogarty through to one of the biggest hits he has ever made here. Willard Simms was the same old scream in "Flinder's Furnished Flat." There isn't any bit of business which comes to mind that is a bigger or more consistent laugh-winner than Simms' wrestling bout with that paste pot and his funny burlesque singing number used at the finish. Simms' imitation of a chorus girl was even funnier than the type which Rowena Stewart and Gladys Alexandria attempted to portray in their sketch, "Broadway Love." The girls have a good idea for a sketch, but haven't hit it just right. The comedy end is the thing in this sort of vehicle, but that "mushy" sentimental stuff is sadder than the thought that the girls of the "merry" would ever fall for the game that Jack tried to

go through with. Stepp, Mehlinger and King found a hearty welcome, and the boys just waded through their time limit at top speed. Each number brought its reward and the little burlesquing for the finish took them off in great shape. Good showy acts opened and closed. Wentworth, Vesta and "Teddy" getting more than the usual reward for their dandy acrobatics and comedy in the starting position, while the Six Abdallahs managed to hold down the closing spot and get results despite the handicap of having to follow Miss Russell and the rathskeller trio. They have a corking good, clean-cut tumbling act. Eva Shirley and Sam Kessler in a pleasing singing and dancing number and the Gordon Brothers with their bag punching and boxing kangaroo held up nicely in early positions.

COLONIAL (Al White, mgr.; booked direct).—Numerous sketches have been inspired by the success of Aaron Hoffman's "The End of the World," but few have lasted long enough to gain recognition on even the small time. "East Side Life," which is offered here this week by Meyer Harris & Co., fits in among the latter class. Four characters are employed in addition to the principal role by Harris, but there is no action, and the dialog is not strong enough at any time to carry the story to anything that is convincing. Harris formerly offered the Hoffman sketch on the "pop" time. He is trying for a successor, but it is not there in the new sketch. Walter Erb is a newcomer from the west. It is said, Erb must be a student of the use of names, the feature portion of his act being a song which includes the majority of popular baseball players and another of towns. The first is the better of the two. Erb also tells some "gags." The newcomer is a bit handicapped by his delivery, but if he can freshen up the gags and take a little more time so as to give the "fans" in front chance to "get" the names he ought to build up a pretty good "single" which will find favor in the small houses. The remainder of the bill is made up of familiar acts. Anna Belmont did nicely with her songs and "kidding" about her size. The snappy singing and

dancing turn of Follette & Wicks scored strongly, and the Ader Four finished the show up in good shape with their clean-cut club juggling. The Colonial is not a "matinee" house, the business coming after night-fall, but the afternoon shows have given Manager Al White a chance to entertain the "lay-offs," and those who work the shows make a sort of a "Welcome Home" out of the place. In this way the actors get to like the place so well that Al has to put them on to keep them away from the house, and they are so anxious to get the week that they let him name the salaries. White is sole owner this year, and says it has the dancing school thing beaten a mile.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—McCabe & Washburn had the feature position. The boys have a minstrel act which includes some singing and a few gags of the "end-man" variety. They were well liked. Kelso & Lighton pulled down a good-sized hit with a musical sketch and the woman scored individually for a corking "house" bit which brought plenty of laughs and was cleverly handled. Rivers & Rochester were forced to work in street clothes on Monday. They offered a singing sketch which would have been improved with better songs. Their voices pleased. Alice Clark suffered a like handicap. Miss Clark dresses nicely and with better numbers will do nicely. Norwood & Norwood were a hit with some singing, yodling and comedy worked up through an entrance of one down the aisle. The yodling was a sure-fire. Cora Hall opened nicely with a base-ball song, and then offered two recitations. One would have been plenty. Two dragged the act out slowly. A lively song for the middle number would have suited better, and Miss Hall would have a pleasing act. Lueifer & Kibler's comedy acrobatic turn was of the ordinary class.

TROCADEROS (Sam M. Dawson, mgr.).—"The Gay Widows" has been almost completely made over since its first visit this season, and when the new company is working together as they should, the "Widows" ought to boom up like a real good show. There have been several changes and more are to follow.

manager Louis Oberwarth doing some real work toward building up his show on a first rate foundation, formed by a hard-working and cleverly drilled chorus. Max Ritter and Grace Foster took up parts the past week, their snappy singing and dancing bits making them noticeable in the pieces and the olio. Blanche Gordon, who replaced Mile. Rhea, gave the olio a dandy start with her capital coon-shouting and made a corking looking leader for the Spanish number, one of the best of the show. During the week here John G. Hart was engaged to put in the Junie McCree "dope" sketch. May Strehl and Fred Damasi making up the "company." Hart will also do an "unknown" bit in the pieces. Rose and Stewart will close in Boston and will be replaced by Carlton and Carlton. The new material added has put a lot of snap and ginger into the show, and it was very well liked the past week. The French number, led by Miss Strehl, attractively dressed, was the big applause winner. This is Mr. Oberwarth's first season as sole owner of a "Wheel" show, and he must be credited for his efforts to deliver the goods.

WILLIAM PENN (Geo. Metzel, mgr.; agent, U. B. O.).—It does not make a great deal of difference what kind of a bill is offered at this house, business always seems to be the same, and every act wins a share of the honors. It looked a little strange to see the house filled with men Monday night, women being conspicuous by their absence; and it was a pretty wise looking crowd for a "pop" house. They divided their chief laurels between Keno and Green and Jimmy Lucas. Lucas did not seem to take things as seriously as he does in the big time houses, going in for a little more "kidding" than seemed good for him and his act; but, when he got down to the real work at the finish, landed solidly. "In Old New York," a sketch of East Side life in New York, presented by Harry Berestford, did nicely through the comedy business, which was handled well. Epigrammatic speeches are featured in the dialog which is of light merit. It reaches about a fair average for the small time. Blanche Dean, a diminutive singer, had rather hard

Charles Harrison and Fern Sisters

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A Protean Novelty.
Direction, WM. S. HENNESSEY.
In Preparation "UNDER LONDON."

sledding through her selection of songs.
Barnes and King did fairly well with their
burlesque magic act in the opening spot, and
the Four Rianos furnished a capital closing
number with their old sketch, "The Pro-
fessor in Africa."

NINTH AND ARCH (Frank Dumont, mgr.).
—Dumont's Minstrels and Rice & Bowen.
CHESTNUT STREET (Grant Laferty,
mgr.).—Orpheum Players in Clarice.
AMERICAN.—Blaney-Spooner Stock Co. in
"Zaza."
NATIONAL (T. Kelly, mgr.).—"Beyond the
Divide."
HART'S (J. Hart, mgr.).—"Ten Nights in a
Bar Room."

Mrs. Jim Harkins (Marion Harrison) has
presented Jim with a daughter, now named
Barbara. The offspring is the result of a
pretty little romance which ended in the
pair slipping away about a year ago to get
married. Jim is so happy between the ar-
rival of the baby and booking for two or
three months' work that he is losing his
voice telling about all his good luck. Mrs.
Harkins and Barbara are doing well.

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THE ACT THAT MAKES 'EM TALK

Dear Billy—
Have you seen Menetekel?
If you have, can you tell me
how it is done? I know you
can tell me, you are so clever.
I have asked a lot of people
but they say nobody can
explain this wonderful
mystery.

NEXT WEEK (Nov. 6)
Garrick, Wilmington, Del.
WEEK NOV. 13
Keith's, Philadelphia
Open]Time, Nov. 20, 27 and Dec. 4

Evelyn Walker (Mrs. Gus Fay) is rapidly
recovering from her serious illness in this
city where she is staying with her brother-
in-law at the Lafayette Hotel. Miss Walker
has passed through a serious attack, but is
on the road to recovery and making big gains
every day. She came here from the hospital
and the change has worked wonders.

BIOU (Joseph Dougherty, mgr.; agent, U.
B. O.).—"The Naked Truth"; Mlle. Martha
and Ollie; Ada Wolcott & Co. in "A Fish-
erman's Luck"; Belclaire & Herman; Lucy
Tonge; John F. Clark; Weston, Fields and
Carroll.

THE THEATORIUM (Chas. Johnson, mgr.;
agent, M. W. Taylor Agency).—"The Caspers";
The Quillens; Bert Parker; Siddons & Earl;
Four Innans.

PALACE (Al Rains, mgr.; agent, H. Bart
McHugh).—Jadoo, featured; Claire Maynard;
Bernard & Roberts; Rand's Dogs; Clayton &
Lennie; Great Chlyo; Harvey & Lawrence.

KEYSTONE (M. W. Taylor, mgr.; agent,
M. W. Taylor Agency).—"Nine Crazy Kids";
Bellerin's Dogs; Bailey & Tears; Farnum &
Delmar; Joe Hardman Six Lazelles.

LIBERTY (M. W. Taylor, mgr.; agent, M.
W. Taylor Agency).—Francesca Redding &

A NEW ACT ON "SMALL" TIME, BUT GROWING FAST

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MUSICAL ENTERTAINERS--FEATURING WILL ROSSITER'S "HITS"

CORA SALISBURY, Composer of "GHOST DANCE"

"THAT CAROLINA RAG" and "DAYS"

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Co. in "Honora"; Mme. Belle & Francois; Musical Kleins; Jack Boyce; Irvin, Graver & Leonard; Carl Fantzer Trio.
ALHAMBRA (Frank M. Rose, mgr.; agent, M. W. Taylor Agency).—Dollar Troupe; Three Adair Sisters; Gibson & Raney; Deaves' Manikins; Millie Cicelo & Co.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—Eagle and the Girl; Brnl & Brnl; Mann & Franks; Phil Bennett; Raymond, Leighton & Morse.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Wills & Lewis; Tyson, Brown & Co.; Lloyd & Gibson; Pierce & Gordon; Lew Ross; Howard & Depuille.

GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman).—Five Hercules; Stevenson & Nugent; Nat Lemingwell & Co.; Martin & Fabrin; Gody.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman).—Those Four Boys; Howell & Scott; Piano Wizard; Irmanoa.

COLONIAL (Al. White, mgr.; agent, direct).—Partrite & Davidson; Anna Belmont; Meyer Harris & Co.; Follette & Wicks; The Ador Four.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Henry & Lazelle; Lester & Kellett; Ye Old Home Chair; Loring Parquette & Co.; Stuart & Harris; U. S. A. Boys in Blue.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Barnes & Barron; Dey & Rehan; The Gavanos; Mr. & Mrs. Thornton Friel; Kristofy Trio.

COHOCKSINK PALACE (Nixon-Nirdlinger Vaudeville Agency).—Herbert & De Dalvia.

PLAZA (Chas. E. Oelschlagel, mgr.; agent, H. Bart McHugh).—Four Regals; Jermion & Walker; The Seven Esmonds; Gates & Blake; Tate's Motoring Co.

BOSTON

By J. GOOLTZ.

80 Summer Street.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Three Romeros," opened to a good start.

BOSTON (Al. Levering, mgr.; K. & E.).—"Ben Hur," house dark the first three days preparing for the opening. Big advance sale.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Blue Bird," has caught on.

PARK (W. D. Andreas, mgr.; K. & E.).—"Get-Rich-Quick Wallingford," now in the sixth week and playing capacity.

GLOBE (R. Janette, mgr.; Shubert).—"The Newlyweds and Their Baby," playing the last of a two weeks' engagement. Doing very well.

HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Nobody's Widow" with Blanche Bates in the stellar role has done rather well for the two weeks.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"Pomander Walk," first time here and is doing fairly well.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"The Gambler," sixth and last week. Good houses.

GRAND OPERA HOUSE (George Magee, mgr.; agent, Stair, Wilbur & Magee).—"The Smart Set," Always plays to capacity here.

CABLE SQUARE (John Craig, mgr.).—"The Right of Way," Stock.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—"Fine theatre weather packed 'em in to see a good bill. 'Everybody' got everybody before the finale. O'Brien, Havel & Co., good for a good laugh; Jolly, Wild & Co., very dressy act; Bixley & Lerner, left them hungry for more; Brooks & Harris, good; Ed. Morton, knows how to sing some songs; The Rexes, very good; Dare Bros., opened with a good slight act; Martinette & Sylvester, closed with an acrobatic rough house, good; pictures.

NATIONAL (E. A. Ryder, mgr.; agent, U. B. O.).—"Tom Linton & The Jungle Girls; William Raynor & Co.; Thriller; Cameron & Gaylord; Sidney Deane & Co.; Eddie Ross; Pollard; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—"Foley Bros.; Jack Goldie; Carlo's Dogs & Ponies; Dave Raphael; Harry & Marie Jackson; Charles James Co.; Ardell Bros.; Valentine's Dogs; Coy De Trickey; Musical Stoddards; Edward Lawrence; Berya Bruce & Co.; Glenn Ellison; Josett Bros.; Walton & Vivian; Stone & White; pictures.

SOUTH END (Irving Hamilton, mgr.; agent, Loew).—"Betina Bruce & Co.; Edward Lawrence; Glenn Ellison; Josett Bros.; Mus-

DICK CROLIUS

THE SLANG PRINCE SUPREME

In the classy comedy sketch "SHORTY'S ELEVATION"

Orpheum Circuit.

DEAS, REED and DEAS

Some Singing

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Late Star and Successor to Noll Burgess in the "County Fair" as AUNT ABBY.

Sabel Johnson

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You'll Laugh With Her

Let's All Laugh Together

Direction, JAMES E. PLUNKETT

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GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—2-4, Chester Kingston; Crawford & Patterson; Roach & McCurdy.

LINCOLN (H. Bader, mgr.; agent, H. Bart McHugh).—2-4, Grimm & Satchell; Jean Erwin; Brooklyn Comedy Four; Imperial Musical Trio.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—Conroy & Raymond; Gertrude Walsh; Fall Sisters.

GERMANTOWN (Walter Stuempfig, mgr.; agent, J. Kraus).—Wallace Mackey; Essie Fox; Murphy's Minstrels; Tokio Japs; Ines Lawson.

MODEL (H. A. Ford, mgr.; agent, Chas. J. Kraus).—Pearl Sterns & Co.; Petite Sisters; Phil Bennett; Kessely's Marionettes; Ines Lawson.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—Tom Siddons; Dewar's Animal Circus; Wroe Trio; Tom Howard & Co.

DARBY (Dr. Harrigan, mgr.; agent, Chas. J. Kraus).—World's Four Harmonists; Nat Goetz; King Sisters; White's Mules.

GRAND (Mr. Rappaport, mgr.; agent, Chas. J. Kraus).—Dan Ahern; Levi & Day; Harry Antrim; Jos. Spissel & Co.; Wilson & Howard.

LYRIC (D. A. Tyrrell, mgr.; agent, Chas. J. Kraus).—Pat Le Vola; Al. Sweeney; Whitney & Young.

ALEXANDER (Geo. Alexander, mgr.; agent, Stein & Leonard, Inc.).—Bert & Flo Jackson; Graham & Larkin; Kelly & Mack; Cook & Burnett.

FAIRHILL PALACE (C. Stengle, mgr.; agent, Stein & Leonard, Inc.).—Perry & Faye; Long & Short; Stone & Gilbert.

CRYSTAL PALACE (D. Baylison, mgr.; agent, Stein & Leonard, Inc.).—"The Aviator Girl," Towle, mgr.; Phil Sisters; Collins & La Belle; Neel Dandy & Co.

MAJESTIC (Billy Valli, mgr.; agent, Stein & Leonard, Inc.).—Herbert, Maudena & Herbert; Geo. C. Hardon; Three Jersey Egg Plants; The Dancing Johnsons.

CRYSTAL PALACE (agent, Stein & Leonard).—Los Modernistas; Harriet Neilson; Bromley & Bromley.

AUDITORIUM (Wm. Gibson, mgr.; agent, Stein & Leonard, Inc.).—Clark & Western; Barton & Fee; Miller & Fasy.

CASINO (Elias & Koezig, mgrs.).—"Bon Tons."

GAYETY (John P. Eckhardt, mgr.).—"Queens of Jardin de Paris."

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Edmond Hayes & Co. scream; George Spink & Pauline Welsh (New Acts); "The Vaudeville Broker" (New Acts); Ishikawa Brothers, great; Mark Sullivan, went big; Stevens & Vicars, scored; Belle Gold, liked; Jimmie Burns, excellent.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.).—M. P.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—M. P.

CRITERION (J. Child, mgr.).—M. P.

STEEL PIER (J. Bothwell, mgr.).—M. P.

ROYAL (C. Brown, mgr.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Master of the House" (30-31).

Melville Vanniman has completed his immense dirigible balloon, the "Akron," and will give one or two trial flights over the city before making a dash for Europe.

Maxie Winslow is still here vacationing. The other day he thought he'd like to ride on one of those beach ponies. He thought that he was a "yiddisha cowboy" for those who saw him said that he was a regular "bear." The next morning Max Found out that he had hurt himself.

"Betsey," in which Grace La Rue appeared at the Apollo Oct. 26 proved to be "The American Widow," a farce, in which Grace Ellison appeared several years ago. Of course the renamed show has been set to music—and dandy music it is, too. The show has a very good chance if the cast be improved upon. Some of the support appeared actually amateurish. Miss La Rue, however, gave a dandy performance.

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AUTHOR OF

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"I WANT A GIRL"

"IT'S GOT TO BE SOMEONE I LOVE"

"SOFT PEDAL"

"HIP, HIP, HYPNOTIZE ME"

"APRIL FOOL"

"SHUT YOUR EYES AND MAKE BELIEVE"

"EVERY LITTLE BIT ADDED"

"MARIOLA DO THE CUBANOLA"
(Restricted for my own use)

"KEEP IT UP" (Salvation Army)

"THOUGHT IT WAS WHAT I
THOUGHT IT WAS," Etc.

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to join recognized Act Booked Solid. State
Lowest Salary. Address BICYCLE, care
VARIETY, New York.

WANTED

Good Sized Man

some dramatic ability, to play violin in estab-
lished vaudeville sketch.

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cal Stoddards; Coy De Trickey; Valentine;
Foley Bros.; Jack Golden; Carlo's Dogs &
Ponies; Harry & Kate Jackson; Charles
James & Co.; Ardell Bros.; Dave Raphael;
pictures.

HUB (Joseph Mack, mgr.; agent, Fred
Mardo); Hayes & Alpoint; Seabury Duo;
Anita; Nana Gordon & Co.; Monarch Comedy
Four; Joseph Murphy & Co.; Jackson & Mar-
garita; pictures.

BEACON (J. Laurie, mgr.; agent, Fred
Mardo); Norton & Ayres; Martin Howard;
Hart & Riley; Elma; Burbank & Danforth;
Bennington Bros.; Jennings & Renfrew;
Blanche Browning; pictures.

SCENIC, E. Boston (Geo. Copeland, mgr.;
agent, Fred Mardo); Nine Silly Scholars;
Fallows & Roberts; George Freeman; pic-
tures.

DUDLEY ST. O. H. (William Smith, mgr.;
agent, Fred Mardo); Henderson & Hender-
son; Roe Reeves; May Keeler; The Kellers;
pictures.

APOLLO (John Hennis, mgr.; agent, Mead
B. O.); The Kiplings; Gerard & Moore; Lil-
lan Carter; Jim West; Morton Slaters; Hill
& Kite; Three Delmars; pictures.

CONGRESS HALL (Charles Schlesinger,
mgr.; agent, Mead B. O.); Browning & West;
Mae Blossom; Henry Santos; Lucille Rich-
ards.

OLD SOUTH (F. Collier, mgr.; agent,
Church); Wood & Shepard; Johnny Riley;
Barthelemy; Lane & Kenney; Anna Dee;
Mack & Mackey; Hilton Ward; Casson; pic-
tures.

WASHINGTON (F. Collier, mgr.; agent,
Church); Killie Duo; Kelley & Adams; Law-
ler & Putler; Pickinini; Hines; Marlam
White; pictures.

HOWARD (M. Somerby, mgr.; agent,
Mardo, National & Hunt); Juggling Nelson;
Majestic Four; Mackie & Walker; Melvin &
Thatcher; Savoy Vars & Sacks; Camille
Falardaux; pictures.

PASTIME (F. Allen, mgr.; agent, National).
—Jennie Gerard; Mae Bell; John A. Dee;
Darmody; pictures.

BOWDOIN SQUARE (J. E. Commerford,
mgr.; agent, National); Ploetz-Lorella Slat-
ers; Wood & Lawson; Brown & Hodges;
Altman & McFarland; Anderson & McDonald;
Ten Merry Youngsters; pictures.

PURITAN (agent, National); Jack Sym-
onds; De Macos; Boulden & Quinn; Mae
McNally; Russell & Howard; Powers Trio;
Puritan Four; pictures.

CAMBRIDGE (agent, National); Catherine
Ward & Co.; Fitzpatrick & Long; Browning
& West; Monticvali Trio; Mae Green; Al
Leonhardt; Mlle. Jeannette; Claremont Bros.
pictures.

"Billie" Wolfe, of the Mead Booking Of-
fice, is the father of the agency bill heard
at the State House Monday.

Charles Schlusinger, of the Congress Hall,
South Boston, says that \$6,000 was the
amount spent to beautify his palace of pleas-
ure.

Some "busy business" in the Mead offices.
They are going to open a New York branch
Dec. 1, in the Galey Theatre Building.

Joseph De Pisa, a former local newspaper-
man, is the press agent of the new Plymouth
theatre who got so much free boosting for
the "Irish Players." 'Tis a fine job he did.

ST. LOUIS

By JNO. L. ERNEST.

COLUMBIA (Harry D. Huckle, mgr.;
agent, Orpheum Circuit).—Russian Orchestra,
unqualified success; Edna Aug, received very
well; Julius Jannen, amused; Felix & Barry
Sisters, appreciation; De Clark Trio, nicely;
"Little Stranger," held interest and was ap-
preciated, although quietly received; Ward &
Cullen, scored; Nettle Carroll Trio, won favor.
GARRICK (Matthew Smith, mgr.; Shu-
bert).—Wm. Faversham in "The Faun" en-
thusiastically received by a large audience.

CENTURY (W. D. Cave, mgr.; K. & E.).—
"The Girl in the Taxi" returns with Julio
Ring; satisfactory business.

OLYMPIC (Walter Sanford, mgr.; K. & E.).
—"The Fortune Hunter," with much im-
proved cast, opened Sunday to large audi-
ence.

LARGEST VAUDEVILLE SCHOOL OF ACTING in the World. Acts and Sketches Reviewed and Staged; Singing, Stage Dancing of all kinds; also Dramatic Acts, Monologues, Make- up and Character Studies. For informa- tion and illustrated Booklet of Three

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Grand Opera House Building, 23rd Street and 8th Avenue, New York

SHUBERT (Melville Stoltz, mgr.).—Henry
Woodruff in "Prince of Jungle." A light or-
chestra, reinforced by a piano, rather marred
the success of the solos owing to lack of
harmony attributable to inexperience.

AMERICAN (D. E. Russell, mgr.; T. & H.).
—"The Rosary," with Frank Kilday as
"Father Brian Kelly," proved a great draw-
ing card.

IMPERIAL (Walter Baldwin, mgr.).—
Baldwin-Melville Stock Company bringing its
season to a close.

HAVLEN'S (Harry Wallace, mgr.).—Harry
Clay Blaney in "Across the Pacific."
GAYETY (Charles Walters, mgr.).—"The
Jersey Lilies" started off with every indi-
cation of big business.

STANDARD (Leo Reichenbach, mgr.).—
Pat White's Show prospering this week.

DEUTSCHER (Hans Loebel, dir.).—Die
Von Hochsalter, the original German version
of "The House Next Door," entertained a
large audience Sunday night.

GEM (Frank Talbot, mgr.; Frank Doyle,
agent).—Musical Meritwehs, Granville &
Mack, Frank Carroll.

Frank Talbot's New Hippodrome will open
11 with the following: La Belle Victoria,
Rhoda Royal, "Polly Pickle's Pets," Great
Codona, Paul Bendoronno Italian Band,
Caffanetta Quartette, Knapp and Murray.

CINCINNATI

By HARRY HESS.

KEITH'S (J. J. Murdock, gen. mgr.; C. L.
Doran, representative; Sunday rehearsal 11).
—Eva Fay, featured; "Hor Among Thieves";
laughable; Alexander & Scott, hit of show;
Marvelous Millers, scored; Wynn & Russon,
hit; Greenwood & Burnham, very good; Rob-
bedillo, best ever; Salsuda Japs, very fine.

EMPRESS (H. E. Robinson, mgr.; Sunday
rehearsal 10).—Arturo Bernardi, featured;
Ollie James & April, hit; Lillian Elger, good;
Mr. & Mrs. J. J. Dowling, liked; Ad Carlisle's
Dog and Pony Circus, hit; Caine & Odum, hit.

ROBINSON'S (W. W. McEwen, mgr.; agent
Gus Sun; Monday rehearsal 10).—Two Eng-
lish Belles; Waldron & Vass; Tops, Topsy &
Tops; Verther Saxton; Spence & Sartelle.

AUDITORIUM (Oddfellows' Temple Co.,
mgrs.; agent, Louis Simon).—Andy Rankin;
Crawford & Chapman; Barney First; Allor
& Barrington; Marjorie Kalstein.

PEOPLE'S (J. E. Fennessy, mgr.).—"Jardin
de Paris Girls," Olio strong.

STANDARD (Frank J. Clements, house
agent).—"Runaway Girls," scored all the way
through.

GRAND OPERA HOUSE (T. Alward, mgr.;
K. & E.).—"The Witness for the Defense"
(Ethel Barrymore).

LYRIC (J. E. Fennessy, mgr.; Shubert)
"Pinnafore."

WALNUT (W. Jackson, mgr.; S. & H.).—"The
Third Degree."

OLYMPIC.—Stock company with "Paid in
Full." Attendance capacity. The new stock
company bids fair to make the house a
financial winner.

LYCEUM (Harry Hart, mgr.; Andy Rettes-
heimer, representative).—"The Ranger." This
is the last week of the present stock com-
pany. A new company headed by Laura De
Vere has been secured.

HECUCS (J. E. Fennessy, mgr.; S. & H.).
—"The Girl of the Streets."

NEW ORLEANS

By O. M. SAMUEL.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent
direct; rehearsal Monday 10).—Stickney's
Circus, entertained; Rita Redfield, liked; W.
E. Whittle, laughter; Ida Oday & Co. (New
Acts); Macart & Bradford, big; Guerrero &
Carmen, hit; "School Boys and Girls," good.

DAUPHINE (Henry Greenwall, mgr.; Shu-
bert).—"The Gamblers," excellent company,
enthusiastic reception, splendid business.

TULANE (T. C. Campbell, mgr.; K. & E.).
—"The Echo," inferior show, light houses.

CRESCENT (T. C. Campbell, mgr.).—Al. G.
Field's Minstrels.

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pol-
lock Players in "The White Sister."

MAJESTIC (L. E. Sawyer, mgr.).—Curtiss
Stock Co.

(VARIETY, Oct. 14, 1911)

Inness and Ryan.
Singing and Talking.
20 Min.; One.
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They have several songs, among
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larny Rose." This landed sev-
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and

"HONEYSUCKLE TIME"
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(FEMALE)

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GREENWALL (Arthur B. Leopold, mgr.).
—Inferior show, Caspar Welch, opened; Goul-
din, poor; Blanche Blahop, pleased; Apollo,
hit.

COLONIAL (B. F. Brennan, mgr.; agent,
B. J. Williams; rehearsal Sunday 10).—Frisco
Newboys' Quartet, scored; Britt Wood, did
little; Stanley & Grey, liked; Harrington &
Florence, appeared first.

Bert Gagnon has taken over the lease of
the Lyric from Henry Greenwall and L. E.
Sawyer.

An affidavit has been issued against Henry
Greenwall, manager of the Dauphine, for per-
mitting Isabelle Menozza, a child of ten, to
appear in "The Cansman."

Henry Russell will bring his opera or-
ganization to this city for a series of per-
formances at the close of his Boston season.

With the money derived from a local bene-
fit performance, and \$250 sent here from New
York, "The Jolly Bachelors" were able to get
back to that dear Broadway.

The writer did penance in Pensacola Fri-
day. The town has three picture theatres,
a dance hall, and the regular opera house.
The picture theatres advertise three reels for
ten cents, the dance hall four reels for the
same price. The dance hall has the best
of the situation by one reel. Lew Rose,
who used to manage the Orpheum in Pensa-
cola, is in charge of the Inter-State Fair,
to blossom forth 6-13.

Forepaugh-Sells' Circus shows in Pensacola
4 Harry Tally 1-4.
The Orpheum in that city has closed on
account of poor business.

J. E. Hennessy has succeeded J. Pearce as
New Orleans representative of the General
Film Co.

When the National Film Co. opens its doors
Monday, Nat Ehrlich will be in charge.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.;
agent, U. B. O.; rehearsal Monday 10).—Old
Soldier Fiddlers, big hit; Bernard & West-
on, pleased; Bary & Wolford, many laughs;
Homer, Miles & Co., scored; Moore & Hager,
excellent; Kate Watson, clever; Bert Mc-
Lone, good; Five Cycling Auroras, fine.

NEW (George Schneider, mgr.; agent,
Charles Kraus; rehearsal Monday 10).—Julia
Dingus & Minstrel Belles, big hit; Wilson,
Franklin & Co., laughs; Georges Bros., ex-
cellent; Gertrude Dudley & Co., applause;
(Hilmore & Latour, good; Mabel Bardine's
Players, impression. Business fair.

VICTORIA (C. E. Lewis, mgr.; agent,
Nixon-Nirdlinger; rehearsal, Monday 10).—
Hunter Doyle & Co., scored; Mr. & Mrs.
Thornton Friel, pleased; Van & Carrie Avery,
excellent; Delavoye & Fritz, good; Bernard
& Roberts, laughs; Barnes & Barton, liked;
The Gerts, fair. Excellent business.

WILSON (G. O. Sonders, mgr.; agent, J.
W. Hoover; rehearsal, Monday 10).—Klein &
Erlanger, excellent; Marlowe & Plunkett, hit;
Summerlin & McMullen, applause; Tom Kerr,
entertaining; Fred Sanford, clever. Business
excellent.

FORD'S (Charles E. Ford, mgr.; K. & E.).
—Raymond Hitchcock in "The Red Widow,"
big business.

AUDITORIUM (J. W. McBride, mgr.; Shu-
bert).—"Over Night." Big audiences.

ACADEMY (Tunis F. Deane, mgr.; K. & E.).
—Grace La Rue in "Betsey," fair.

SAVOY (J. Bascom Jackson, mgr.).—Bos-
ton Players.

HOLIDAY ST. (Wm. Rife, mgr.; S. & H.).
—"The Night Rider."

GAYETY (William Ballauf, mgr.).—Ben
Welch Burlesquers.

MONUMENTAL (M. Jacobs, mgr.).—Cozy
Corner Girls.

ALBAUGH'S (J. Albert Young, mgr.; Ind.).
—Lillian Donnelly in "Esmeralda."

LYRIC (Wm. Kisey, mgr.).—Imperial Rus-
sian Ballet.

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PHILADELPHIA

ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres,
Philadelphia, Pa.

Truly Shattuck, who is still confined to
his room at the Johns Hopkins Hospital con-
tinues to improve and her attending physi-
cian, Dr. Fletcher, says her complete recov-
ery is but a matter of time.

Beginning with this week the Boston Play-
ers (stock) appearing at the Savoy under the
management of H. Bascom Jackson, will
play five matinees a week. Eleven per-
formances will then constitute a week's
work. Business has been gradually improv-
ing and so have the productions under the
direction of William Boshell.

"Betsey," the starring vehicle of Grace
LaRue, is being gradually whipped into
shape. Several changes are contemplated
in the company and rehearsals are being
held daily.

J. W. McBride, resident manager of the
Auditorium, the Shubert house, won out in
his fight against the management of the
"Over Night" company, and the prices have
remained as usual, 25c. to \$1.50. Results on
the week will show that Mr. McBride was
correct in his contention, for most Balti-
moreans object to paying more than \$1.50
unless it is for some noteworthy production.

Among the innovations introduced by Man-
ager Tunis F. Deane at the Academy of
Music is naming the proscenium boxes after
distinguished actors and actresses. There
are twelve boxes in all and they are named
for Maude Adams, John Drew, Ethel Bar-
rymore, Blanche Bates, Sarah Bernhardt,
David Warfield, Frances Starr, E. S. Wil-
lard, Edwin Booth, Lawrence Barrett, Mod-
jeska and Mary Anderson.

While the patrons of the Monumental
Theatre were enjoying the burlesque per-
formance last Friday night firemen were en-
gaged in extinguishing a small blaze in the
forward part of the cellar. The fire is sup-
posed to have been caused by a lighted cigar
that fell through the grating and was dis-
covered by Manager Jacobs, whose quick ac-
tion no doubt averted a conflagration. Dam-
age amounted to about \$200.

Carl Mathieu of this city, a young and
ambitious thespian, has entered the ranks
of real comedy actors and this week joined
H. T. McConnell and his company at the
Maryland. Young Mathieu is the possessor
of a well trained tenor voice and his work
with the above attraction was favorably
commented upon by the patrons of this
house.

The Chicago Grand Opera opens its Bal-
timore season at the Lyric 7 in "Thias"
with Mary Garden and an all star cast. 9.
"The Marriage of Figaro" will be offered
with another cast of notable singers.

Weeping bitterly as he was called upon
to offer a defense for burglaries, 17-year-old
Lewis Baker told Judge Duffy in the local
Criminal Court Saturday morning that his
downfall was due to picture shows. The
films showed how easy it was for the actors
to steal countless millions and make suc-
cessful getaways, that young Baker thought
he could make good at the robbing game. On
his very first attempt he fell into the arms
of the law. The judge was much impressed
with the would-be burglar's story and pa-
rolled him for one year, cautioning him to
keep away from picture shows.

Announcement has just been made that the
Philharmonic Society of New York will give
a series of three concerts under the direction
of Josef Strinsky at the Lyric. Much social
interest is being taken in productions.

DENVER

By Chas. Londoner.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.;
agent, direct).—Hermine Shone & Co., clever;
"Cheyenne Days," thrilling; Lloyd and Rob-
erts, pleasing; Klein Bros. and Brennan,
good; Henry Clive, went through easily; La-
renza and Victor, did fairly; Trio Du Gros,
good closer.

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ALTOONA.
ORPHEUM (Wilmer and Vincent, mgrs.; U. B. O. agent; rehearsal 11 Monday).—Pepino, good; Bradlee Martin & Co.; John F. Murray, comedy hit; We-No-Nah, hit.
MISHLER (L. C. Mishler, mgr.).—30, "Alma"; 31, "The Lady Buccaneers"; 1, Nuala & Co.; 2, Mrs. Leslie Carter; 4, Forbes Robertson. E. G. B.

ANN ARBOR.
MAJESTIC (A. J. Abbot, mgr.).—Porter J. White & Co., headliner; Tuxedo Comedy Four, great; Hardie Langdon, good; Young & Brooks, hit; Joe Whitehead, scored.
NEW WHITNEY (D. S. McIntyre, mgr.).—4, "The Squaw Man." MELTON.

AUGUSTA, ME.
OPERA HOUSE (T. H. Cuddy, mgr.).—Brown & Farladesu, good; Robbins & Trenaman, hit, Nov. 3, Frank Deshon in "The Beauty Spot." J. FREMONT DEARBORN.

BAY CITY, MICH.
BIJOU (J. D. Pilmore, mgr.; agent, W. M. A.).—rehearsal Sunday 11.—Meredith & Snower, good; Harry Von Dell, fine; Orpheus Comedy Four, great; Dolce Sisters, hit; Piccolo Midgata, big.
LYRIC (Harvey Arlington, mgr.).—Stock, VAN W.

BRIDGEPORT, CONN.
POLIS (R. B. Owens, mgr.; U. B. O. agent).—Manning & Ford, fair; Wilson & Pearson, pleased; LeRoy & Harvey, laughs; Fred. Watson, fair; Paul Dickey & Co., scream; Lyons & Yocco, excellent; Chapman & Berube, clever.
PARK (J. F. Burke, mgr.).—23, "Girl of the Golden West," fair business. H. REICH.

BUFFALO.
SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal Monday 10).—Walter C. Kelly, scream; Nonette, merit; Sam J. Curtis & Co., fair; Salerno, very good; "Slivers," fair; Corcoran & Dixon, humorous; Robert De Mont Trio, clever; "The Hold-Up," hit.
PLAZA (Emery M. Downes, mgr.; agent, U. B. O. Family).—Grace & Barnett, good; Keeley & Parks, fine; Great Steak, very good; Charles & Ida Latham, laughable; The Runtons, excellent; Harry Molman, classy.
GARDEN (Charles E. White, mgr.).—Rose Sydel, "London Belle."
LAFAYETTE (Charles Bagg, mgr.).—Americana.

ACADEMY (Henry Marcus, mgr.; agent, Consolidated).—Francis Wood, good; Mether & Davis, fine; Travers Ray & Co., hit; Fred King & Co., fair; De Van & La Touille, clever; De Longs, good; Geo. Morton, clever; Miller & Cleveland, excellent; Sheridan & Shaw, fine; Award Brothers, clever.
FAMILY (H. A. Callignon, mgr.; agent, Consolidated).—Harry Henry, very good; Leroy & Drake, classy; Brooks & Carlisle, hit; Marie Laurent, excellent; Harry Campbell, good; Williams & Williams.

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BUTTE, MONT.
EMPIRE (A. B. Sosman, mgr.; agent, Fletcher; rehearsal Sunday 10).—Week 23, Friedlander Bros., good; Clayton Sisters, clever; Australian Desbrias, good.

BROADWAY (D. J. Heslet, mgr.; Ind.).—13, Grace Von Studdiford, big business; 19, Richard Carle in "Jumping Jupiter," S. R. O. business; 23, "The Golden Girl."

CAMDEN, N. J.
BROADWAY (W. M. McCallum, mgr.).—Rosale Rose, good; Rand's Dogs, fine; Kitty & Anna Gilbert, clever; John W. Cooper, recalls; World's Four Harmonists, very good; Hall Bros., good; John D. Dooley, closed

well; Regal & Winsch, clever; Leona, good; Gaiety Trio, funny. 2-4, Chas. Doolin & Jas. McCool; Wallace's Cockatoos; Jas. Brookman; Hughes & Logan; Sam Phillips & Co.
TEMPLE (Fred. W. Falkner, mgr.).—30, Phila Orchestra; Thaddeus Rich, violinist, well received. 2-4, "The Girl and the Tramp."

CLEVELAND.
HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Bell Family, great; Hathaway's Monkeys, entertain; Fred Duprez, good; Frey Twins, fine; Raymond & Caverly, uproar; Rice & Cohen, won favor; Alice Lloyd, hit.
GRAND (J. H. Michels, mgr.; agent, Loew; rehearsal Monday 10).—Schillings, feature;

David Kindler, unusual; Kerough & Frances, won favor; Josephine Knoll, well received; Arthur Deming, good; American Trumpeters, good.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Zanarar, clever; Dotson & Lucas, clever; Margaret Bird & Co., fair; Sampson & Riley, good; Valerie Bergere Players, headliner; Geo. H. Wood, good; The Darlans, good.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"Imperial."

EMPIRE (E. A. McCardel, mgr.; rehearsal Monday 10).—"Hastings' Big Show."

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—Aborn Grand Opera Co.

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal Monday 10).—Chicago Grand Opera Co.

LYCEUM (Geo. Todd, mgr.; rehearsal Monday 10).—"Buster Brown."

CLEVELAND (Harry Zirkler, mgr.).—"Sixth Commandment," big business.

WALTER D. HOLCOMB.

DAVENPORT, IA.
AMERICAN (C. E. Berkell, mgr.; Pantages, agent; rehearsal Mon. 12:30).—Keough & Nason, headliner; Valle, hit; Georgia Trio, dancing, good; Adair & Henney, fair; Great Archie, applause.

BURTIS (M. S. Scoville, mgr.).—"Cham-pagne Belles," hit, turkey, packed house, 21, bare legged dance Scotch, went big, "cooch," a riot.

GRAND (David L. Hughes, mgr.; K. & E.).—19, Ethel Barrymore, sell out; 26, Henry Miller; 29, Montgomery and Stone. SHARON.

DES MOINES.
ORPHEUM (H. B. Burton, rea. mgr.; rehearsal Sun. 10).—Week 23, Stone and Kallias, big "Rafionia's" hit; Gordon, Eldrid & Co., pleased; Elida Morris, clever; Belmont & Adair, good; Ruby Raymond & Co., clever; Marelles, good.

BERCHEL (Elbert & Getchell, mgrs.).—22, 23, Rose Melville in "Sis Hopkins," good business. 24, Henry Miller in "The Havoc," capacity house. 25, "The Virginian," fair business.

PRINCESS (Elbert & Getchell, mgrs.).—Stock. JOE.

DETROIT.
TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Houdini, sensation; Knox Wilson, amusing; Norton & Maple, good; Kratons, clever; Franklin-Wilson Co., Abbott & White, entertaining; Walter S. Dickinson, nicely; Sprague & McNease, very clever; Houdini is packing them in.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Monday 10).—Emil Hoch & Co., headliner; Earl & Wilson Co., good; Fisher & Green, fair; Carlos Caesaro, novelty; Gladys Carey, splendid; Tabor's Seals, good.

COLUMBIA (M. W. Schoenherr, mgr.; Gus Sun, agent).—Six Chartres Sisters, featured; Olive Eaton & Co., sketch; Florence Craig

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NATIONAL (Mizner & King, props. Doyle, agent).—Happy Jack Quartette; feature; Samuels & Chester; Lyric Quartette; Nixon & Hayes; Singing; Stuarda; Tom Brantford; Onetta. Business good.
FAMILY (C. H. Preston, mgr.; U. B. O.).—Rutan's Song Birds, feature; Jack Harlow & Co.; Albert Oppelt; Dunlop & Folk; Jack Sunderland; William O'Clare & Co.; Visouschi Bros.; Gertrude Schultz; Delosa & Pense; Eddie Rowley; Carson & Devereaux; Maud Scott Co. Business good.
DETROIT (Harry Parent, mgr.; K. & E.).—The Pink Lady. Business good.
GARRICK (Richard H. Lawrence, mgr.; Shubert).—Edith Wynne Mathison in "The Piper." Good business.
LYCEUM (A. B. Warner, mgr.; S. & H.).—Norman Hackett in "Satan Sanderson." Business big.
GAYETY (J. B. Ward, mgr.).—"Midnight Malden." (Frank Drew, mgr.).—"Girls from Missouri."

ELMIRA, N. Y.
MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.; rehearsal Monday 12.30).—30-1, George B. Alexander, good; Markley & Finlay, very good.
LYCEUM (Leahy, mgr.; agent, Reis).—30, "The Strugglers," good house; 1, "The Blue Mouse"; 1, "The Boss"; 2, "The Witching Hour."
MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—30-Nov. 4, Stanford & Western Players, large houses.
J. H. BEERS.

ERIE.
COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Sun & U. B. O.; rehearsal Monday 10).—Seibin & Grovini, clever; Joe Kelsey, big; Mile. Toona, very good; Fire Commissioner, strong; Bob Mind, clever; Five Melody Maids & Sam Hermann, excellent.
MAJESTIC.—Billy Allen Musical Comedy Co.
PARK.—Stock.
HAPPY HOUR (D. H. Connelly, mgr.).—Franklyn Trio, good; Mario, clever; Billy Wallace, good; Harris & Froy, good.

FALL RIVER, MASS.
ACADEMY (Geo. Wiley, mgr.).—2-4, "Paid in Full."
SAVOY (Julius Cahn, mgr.; agent, Loew; rehearsal Monday 10).—Fuller & Lane, good; Mabel Johnson, very good; Mayme Ring-ton & Plicks, very good; Fentelle & Valorie, good; Harry Richards & Co., fine; Quigley Bros., good; Wilton Bros., nicely.
BIJOU (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—30-1, Dean Sibbey, good; Musical Stuarda, good; Belle & Mayo, very good. 2-4, Geo. Banks; Springer & Church.
PREMIER (Chas. L. Benson, mgr.; agent, Loew; rehearsal Monday 10).—30-1, Austin Bros.; Juliet Wood; Gordon & Carroll; Walton & Vivian.
PALACE (J. Barry, mgr.; agent, Mardo; rehearsal Monday 10).—30-1, Joe. hit; Staut & Hall, very good; E. Goyette, good.
EDW. F. RAFFERTY.

HARRISBURG.
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Kleen Sisters, liked; Fordyce Trio, pleased; Heron & Douglas, good; Callahan & St. George, went well; Clark Sisters & Coogan, fair; Armstrong & Clark, scored; Hanlon Bros. & Co., big.
MAJESTIC (N. C. Myrick, rep.; agent, Reis Circuit).—24, Alberta Gallatin in "The Strugglers," poor house; 25, "Merry Malden," good business; 26, Hattie Fox in "Fair Co-Ed," poor house; 27, Grace La Rue in "Betsey," poor house; 28, "Alma," poor house.
J. P. J.

HARTFORD.
POL'S (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—John Westley & Co., big; Bert Leslie & Co., laughs; "A Japanese Honeymoon," excellent; Conroy & Leland, clever; Edwin George, entertaining; Billy K. Wells, big; Ward Bros., good.
HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday & Thursday 11).—30-1, Rellily & Wells, very good; Nichols, well; Musical Prampins, hit; Farley & Butler, dainty. 2-4, Rose Felmar; Roubie Sims; Manley & Sterling; Great Leon.
PARSONS (H. C. Parsons, mgr.).—30, "The Girl of the Golden West," big business; 3-4, Elsie Janis in "The Slim Princess"; 5-7, "Mutt and Jeff."

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VARIETY

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr., agent direct; Monday rehearsal 10).—Week 23, splendid program, Sam Mann & Co., big; Harry Brown, excellent; Condon, Steele & Farr, snappy; Six American Dancers, pleasing; Seven Beforda, dexterous; Holdovers—Edwin Stevens & Co., Lily Lena, Australian woodchoppers.

EMPRESS (D. B. Worley, mgr.; S.-C., agent; Monday rehearsal 11).—Week 23, Klutzing's Animals, entertaining; Bijou Russell, fair; Four Sola Brothers, artistic; Rice & Cady, funny; Harry Mayo, good; Seven Colonialists, daring.

PANTAGES (Carl Walker, mgr., agent direct; rehearsal Monday 11).—Week 23, Black & Jones, well; Yocarry Troupe, pleasing; Alice Lindley & Co., fair; Archie Onri, passable; Victorine & Zolar, novel; Warren & Francis, agile; Dallas Chandler, chic.

HYMAN (S. W. Hart, mgr., agent direct; rehearsal Monday 11).—Gage & Hart, clever; Young and Young, graceful; Edlewelas, artistic; Decoma & Postelle, took well.

MASON (W. W. T. Wyatt, mgr.; K. & E.).—The Commuters.

MAJESTIC (Olliver Morosco, mgr.; Shubert).—Week 23, "Alias Jimmy Valentine"; week 30, Gertrude Hoffman.

LYCEUM (Clarence Drown, mgr.; Cort).—Week 23, "Don't Lie to Your Wife"; week 30, "The House Next Door."

EDWIN F. O'MALLEY.

LYNN, MASS.

LYNN (Jeff Callan, mgr.; agent, U. B. O.; rehearsal Monday 10).—The Bouldens, good; Lockhart & Kross, passed; Muriel Windom, fine; Mr. & Mrs. Allison, good; Paul La Croix, fair; Dale & Boyle, great; Jewella's Manikins, pleased; Red Sox Quartet, hit; Rials, fine.

OLYMPIA (Mr. Lord, mgr.; agent, Shedy; rehearsal Monday 10).—Mlle. Fregolia, Fourcher, Cameron & Kennedy; Five Musical Lunds; Roland Carter & Co.; Hetty Urma; Paolo Cremonesi & Co.; Molton & Kissen.

CENTRAL SQUARE (Col. Stanton, mgr.; agent, Warren Church).—Torelli's Dog & Pony Circus; Henry Myers; Amon & Delisle; Zeda; Crampton & Espey.

AUDITORIUM.—Stock. WILLIS.

MICHIGAN CITY, IND.

ORPHEUM (Horace Genge, mgr.; agent, W. V. M. A.).—24-28, Italia & Co., big hit; Walter Rogers, hit; Fuller-Rose & Co., scream. 2-4, Rhea Keane & Co.; Germer's Models; Norwood & Wheeler.

C. E. MEYER.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Leo Beers, pleased; Grace Armand & Co., hit; Four Harmonious Girls, good; Four Grollivins, hit.

GEO. FIFER.

NEWARK.

PROCTORS (H. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Moore & Littlefield, clever; Nevins & Erwood, fine; The Ushers, success; Richardson's Dogs, good; Victoria Four, good; "Golden," amused; Lewis & Carr, good; Stella Tracey, hit.

WASHINGTON (Charles Crane, mgr.; agent, Fox).—Doddridge, Simon & Selfest, good; Browning & Lewis, went well; De Pace Quartet, hit; Rainbow Sisters, scored; Malone & Malone, funny; Beale Lacount, charmed.

COURT (Harold Jacoby, mgr.; agent, Loew).—The Buria, clever; Myrtle Butler, hit; Spiegel & Dunne; Joe Brennan, laughs; Smith & Newton; Nellie Silverado, pleased; Five Musical McLarens, treat.

GAYETY (Leon Evans, mgr.).—Marion's Dreamlands. Big business.

ARCADE (L. O. Mumford, mgr.).—Stock. Big business.

ORPHEUM (Joseph Payton, mgr.).—Stock. Business great.

NEWARK (George Robbins, mgr.).—Julian Eiting in "The Fascinating Widow." Great business.

COLUMBIA (Mr. Jacobs, mgr.).—Emma Bunting in "Toss of the Storm Cloud."

Bernard Gluck has started work on a new M. P. house at 648 Springfield avenue, to cost \$50,000. Fred C. Kern drew the plans.

"Clinton Square," M. P. house, opened on Clinton avenue this week.

JOE O'BRYAN.



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NEW HAVEN.

POL'S (F. D. Garvey, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Dinkelspiel's Christmas," very good; Hibbert & Warren, delighted; Franklyn Ardell & Co., funny; Merrill & Otto, entertained; Mason & Bart, good; Farrell & Barnell, pleased; Williams & Warren, opened.

E. J. TODD.

NORFOLK.

COLONIAL (Harry B. Hearn, mgr.; agent, U. B. O.; rehearsal Monday 10).—Jack Wilson & Co., scream; Harry B. Lester, clever; Little Lord Robert, good; Mrs. Gene Hughes & Co., excellent; Julian & Dyer, fine; The Hylands, good; Bell & Caron, good. Excellent houses.

MAJESTIC (Otto Wells, mgr.; agent, Norman Jeffries).—Guy Hunter, excellent; Duffy & May, fine; Cartwright & Aldrich, good. Good business.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, Norman Jeffries).—Mozart Duo, excellent; Morris, clever; Frederick & Kirkwood, good. Excellent business.

GRANBY (Otto Wells, mgr.; agent, S. & H.; rehearsal Monday 2).—"Millionaire Kid," with Raymond Paine, fine business.

ACADEMY (Otto Wells, mgr.).—30-31, "The Fair 'Co-Ed,'" excellent houses. 2-4, "Rebecca of Sunnybrook Farm."

HELLER.

OMAHA.

ORPHEUM (Martin Beck, gen. mgr.; agent Orpheum Circuit; rehearsal Sunday 10).—Stone & Kallaz; Planophond minstrels; Morny Cash; Leander De Cordova Co.; Elida Morris; Ruby Raymond & Co.; De Vole Trio.

GAYETY (E. L. Johnson, mgr.).—"Knickerbockers."

KRUG (Chas. L. Franke, mgr.).—"Follies of the Day."

BOYD (Frank Phelps, mgr.; agent, Shubert).—2-4, "The Campus."

BRANDEIS (W. L. Burgess, mgr.; agent, Independent).—29-Nov. 1, Eddie Foy; Nov. 2, 3 Montgomery & Stone.

AMERICAN (Ed. Monahan, mgr.). Stock.

S. L. KOPALD.

ONEONTA, N. Y.

ONEONTA (George A. Roberts, mgr.; agent Prudential; rehearsals Monday and Thursday 1).—26-28 Van Cooks, pleased; Kennedy & Boyne, very good; 30-1 Smilletta Sisters, ordinary; Graff & LeRoy, passable; 3 "Blue Mouse"; 7 "County Sheriff"; 9 "45 Minutes from Broadway."

DE LONG.

PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—31, "Tabelle"; 1-2, "Beauty Spot"; 3-4, Francis Wilson in "The Bachelor's Baby."

KEITH'S (James W. Moore, mgr.).—Holden & Le Clair, fine; De Michelle Bros., good; Belch-Chapple & Co., scream; Geo. C. Davis, excellent; Mme. Sumko, featured; Carlin & Penn, hit; Great Santell, sensational.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Gus Sohke's Girls, featured; Blind Thatcher, very good; Vedder & Morgan, excellent; Lang & May, laughing hit; Travers & Lorenz, entertained.

CONGRESS (F. Earle Bishop, mgr.; agent, Quigley; rehearsal Monday 10).—Five Frasers; Mack Howard; Mae Whitley; Broe & Maxlin; Barrett & Bayne.

READING.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday & Thursday 10.30).—Walter Perkins & Co., laughs; Nina Epy, clever; Vassar & Arkins, liked; Billy Evans & Girls, well received.

HIPPODROME (C. G. Keener, mgr.; agent, Prudential; rehearsal Monday & Thursday 10.30).—Miss Terry, pleased; Moss & Frye, nicely; Musical Macks, neat; Luken's Animal Circus, very good.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday & Thursday 10.30).—Billy Murphy, good; John W. Cooper & Co., pleased; Morris & Beasley, well received; Mr. & Mrs. Al. Weston, headliners.

G. R. H.

RICHMOND.

ACADEMY (Leo Wise, mgr.).—30-1, "Rebecca of Sunnybrook Farm"; 2, "The Fair Co-Ed."

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REMOVES
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BIJOU (C. I. McKee, mgr.).—"St. Elmo," fair business.
COLONIAL (E. P. Lyons, Richmond rep.; agent, Norman Jefferies).—"The Sheldys," enjoyable; Raymond & Hess, hit; Bowers & Wade, good.
LUBIN (M. S. Knight, mgr.; agent, Norman Jefferies).—"Col. Ned Seymour, good; De Lovo & Frits, fair; Elsie Von Nally & Co., good.
THEATRO (D. L. Toney, mgr.; agent, Sun & Nerdlinger).—"Luster & Howard, good; Bell & Bell, hit; Chas. DeTur & Lillian Bates, feature.
GERSON W. HELD.

BOANOE.
JEFFERSON (Isador Schwartz, mgr.; agent, Norman Jefferies; rehearsal Monday & Thursday 2:15).—"10-1, May & Little Burns, appreciated; Irene Leslie, good; Bobby & Bertha Hyde, hit; Moulton Trio, excellent. 2-4, Healey & Barry; Van Harden; Moulton Trio. "Uno" Bradley.
ACADEMY (Chas. Beckner, mgr.).—"27, "Excuse Me," big business; 1, Jefferson De Angelli; 3, "The Fair Co-Ed." T. F. B.

SAN DIEGO, CAL.
EMPRESS (Wm. Tomkins, mgr.; agent, S. C.; Monday rehearsal 10).—"Week 23, Terry & Lambert, good; Willard Hutchinson & Co., pleased; LaVine-Climmaron Trio, applauded; Hill & Ackerman, good; Geiger & Walters, good.
PRINCESS (Fred. Ballen, mgr.; agent, Bert Levey; Monday rehearsal 10).—"Week 23, Barber & Palmer, novel; Strath & Graham, went good; Juggling Miller, capital; pictures.
MIRROR (Fulkerson and Edwards, mgrs.).—"Musical stock.
SAVOY (Scott Palmer, mgr.).—"Stock.
ISIS (J. M. Dodge, mgr.; agent direct).—"23, "The Country Boy"; 24-25, "The Barrier"; 26, Kemp's Travel Talks on Panama Canal.
L. T. DALEY.

SAVANNAH, GA.
By "REX."
NEW SAVANNAH (William B. Seeskind, mgr.).—"23-24, "The Chocolate Soldier," great business; "The Girl in the Taxi"; "Excuse Me."
LIBERTY (Henry C. Fourton, mgr.; S. & H.).—"The Goose Girl," attendance good.
BIJOU (Henry C. Fourton, mgr.; agent, Wells's Circuit; rehearsal Monday and Thursday 2).—"Packed attendance 26-28, Hodge Brothers, riot; Amo Girls & Billy Bevers, good; Lamont & Millham, clever; Harry Taylor, fair; 30-1 Roland Travers & Co., scored; Selde & Delane, entertaining; Davis Imperial Trio, big hit; Johnson Trio, scored; Nov. 2-4 Charles Webber; Haney & Long; Von Hampton & Jessell; Tom Ripley.

ST. PAUL.
(By Wire.)
ORPHEUM.—William H. Thompson, fine; Patty & Desperado, good; Wilson & Wilson, good; Kelly & Wentworth, pleasing; Gordon Eldridge & Co., pleasing; Fay, Two Coleys, Fay, clever; Bob Pender's Giants, likable.
EMPRESS.—"Night in Police Station," pleasing; Fernandes Duo, good; Ned Norton, satisfactory; Walton & Lester, pleased; Mario Fitzgibbon, liked.
PRINCESS.—Karay's Myrphonne; Grace Ayer; Carl Demarest; Thelma Capa.
COLONIAL.—"The Traviolas; Lorette Ruth; Fred Grant; Beh Fox.
GAITY.—"Rondas Trio; Ed. Warren; Riggs & Gaudy.
ALHAMBRA.—Lavalla; Elo; pictures, songs.
METROPOLITAN.—"Girl I Love," with Victor Morris, fair.
GRAND.—"White Slave."
SHUBERT.—"Love Makers," pleasing.
STAR.—"Yankee Doodle Girl," pleasing.
BEN.

ST. JOHN, N. B.
OPERA HOUSE (H. Anderson, mgr.).—"27-28, Thamar & Swirsky, business fair; 30-4, Kinemacolor.
NICKEL (W. H. Golding, mgr.; U. B. O.).—"Margaret Brock, Fred Driscoll; pictures.
LYRIC (Thos. O'Rourke, mgr.).—"23-25, Martell & Eldridge; 26-28, Brown & Wilmut; pictures.
L. H. CORTRIGHT.

SALT LAKE CITY.
(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—"Four Elles, artistic; Thro Lightnings, hit; Primrose Four, scored; Blank Family, good; Solms, pleased; Williams & Segal, liked. Good business.
GARRICK.—"Texas," S. R. O.
COLONIAL.—"Baby Mine," good houses.
SALT LAKE.—Kyrle Bellew. Cancelled on account of sickness.
EMPRESS.—"Rice & Cady; Lavine Clmaron Trio; Gerard; Terry & Lambert; Geiger & Walters; Willard Hutchinson & Co.
OWEN.

SPRINGFIELD, MASS.
POLI'S (S. J. Breen, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Louis Stone, fair; Heim Children, big hit; The Langdons, good; Marie & Billy Hart, passable; Haydn, Borden & Haydn, pleasing; Wilson Bros., big laugh; Curzon Sisters, talented.
COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—"Nov. 1, Geraldine Farrar Concert; 3-4, "Mutt and Jeff."
GILMORE (Robert J. McDonald, mgr.).—"30-1, "Honeymoon Girls"; 2-4, "The Silver Thread."
GEORGE A. PRESSL.

SYRACUSE.
GRAND (Charles Plummer & Chas. Anderson, mgrs.; U. B. O. booking).—"Juggling Burkes, fair; Linton & Lawrence, gets over, Al. Lawrence, fair; J. C. Nugent, well received; Work & Over, excellent; Four Mortons, big hit; Guatemala Operatic Marimba Serenaders, well received; Aerial Weavers, pleasing.
CRESCENT (John J. Breslin, mgr.).—"Great

Otto; Valerie Sisters; Harry Booker; Dave Lynn; Miller Musical Trio.

TORONTO.
SHEA'S (J. Shea, mgr.).—"Romance of the Underworld," scored; White & Perry, clever; Four Bards, sensational; Leo Carillo, novel; McGlin's Bros., pleasant; McLaughlin's Dogs, well trained.
MAJESTIC (Peter T. Griffin, mgr.).—"Delaney & Crawford; Marwin Seely; Coclea; Scanlon & Keaping; Chas. Gaylor.
STRAND (E. G. Well, mgr.).—"Sterling & Chapman; Cleve Caswell.
STAR (Dan T. Pierce, mgr.).—"Cherry Blossom."
GAITY (T. R. Henry, mgr.).—"Painting the Town."
ROYAL (L. Solman, mgr.).—"Grace George in "Just to Get Married."
PRINCESS (O. B. Sheppard, mgr.).—"Marie Dore in "The Butterfly on the Wheel."
GRAND (A. J. Small, mgr.).—"Billy B. Van in "A Lucky Hoodoo."
MASSY HALL (N. Wishrow, mgr.).—"Harry Lauder & Co. 3-4.
HARTLEY.

TROY.
RANDS (W. L. Thompson, mgr.; agent, Reels; rehearsal 10).—"30-Nov. 1 Helen Macbeth in "The Girl from Bohemia," large houses; 2 "The Strugglers," 3-4 Henrietta Crozman in "The Real Thing."
LYCEUM (G. H. Friedman, mgr.; agent, Bernstein; rehearsal 10).—"Sherman & De Forest, very funny; Heritage & Dinehart, good; Pierce & Roslyn, very good; Tim & Lottio De Forriat, caught on.
J. J. M.

TERRE HAUTE.
VARIETIES (Jack Hoeftler, mgr.; agent, W. V. M. A.; rehearsal Monday & Thursday 10).—"Lynne & Bonnie Hazzard, pleased; Knox & Alvin, clever; Wanser & Palmer, pleased; Cohen & Young, good; Great Luts & Co., hit; Crenyon, good; King & Lovell, pleased; Four Dancing Bugs, good; Leon Rogge, hit; Mimic Four, hit. Business good.
GRAND (T. W. Barhydt, mgr.; K. & E.).—"24, "Pinafore," good business; 26, Jack Curley Athletic Aggregation, small house, poor show; 27-28, "Hoosier Schoolmaster," fair; 29, Guy Hickman, poor; 31, "House Next Door," 1, "Newlyweds and Baby"; 4-5, "Rosary."
PARK (Joe Barnes, mgr.).—"29, "Gay Morning Glories."
CRESCENT.—"Feely & Scully; Downard & Downard.
CHRIS.

TRENTON.
STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Monday & Thursday 11).—"26-28, De Leon's Monkey Circus, pleasing; Hearn & Rutter, good; Dreane & Goodwin, passed; Musical Macks, clever; Superba, big hit. 30, Creo, mild; Alma Nolan, good; Teed & Lascelle, amusing; Denoyer & Davis, encores; Laskey's Hobnob, great. 2-4, Those Merry Singing Girls; Francell & Lewis; Flying Wernitzers; Happy Jack Lyle; Laskey's Hobos.
TRENT (M. Moses, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Jeter & Rogers; El De Roi Girls; Chas. Van Vleet & Co. H. Harbar; T. Covington & Wilber; Grant & Hoag; Hickey's Circus.
TAYLOR'S (M. Moses, mgr.; K. & E.).—"26, Grace La Rue in "Betty," poor business; 27-28, "Peggy," good business; 30-31, "The College Widow" with Ty Cobb, large business.
NEW BROAD (G. F. Flash, mgr.; Shubert).—"Stock.
A. C. W.

WASHINGTON.
BELASCO (W. S. Taylor, mgr.; Shuberts).—"30-2 Forbes-Robertson in "The Passing of the Third Floor Back," capacity houses; Nov. 3-4 Columbia (E. Berger, mgr.; Independent).—"Guy Bates Post in "The Challenge," S. R. O. houses.
NATIONAL (W. Rapley, mgr.; K. & E.).—"Frances Starr in "The Case of Becky."
ACADEMY (J. Lyons, mgr.; S. & H., agent).—"Thos. E. Shea in "Leperitoire."
MAJESTIC (F. E. Weston, mgr.).—"Stock.
GAITY (Geo. Peck, mgr.).—"The Passing Parade."
LYCEUM (A. C. Mayer, mgr.).—"Merry Maidens."
CHASES (H. W. DeWitt, mgr.; U. B. O.; agents; rehearsal Monday 10).—"Mabel Hill, hit; Harrison Armstrong, second honors; Cook & Lorenz, clever; Volante, fine; Frank Stafford & Co., well received; La Petite Mignon, applause; La Toy Bros., pleased.
CASINO (W. Kirby, mgr.; Galaski, agent; rehearsal Monday 10).—"Alfred the Monk," headliner; E. R. Jordan & Co., laughs; Alf Ripon, clever; Edgar Berger, good.
COSMOS (A. T. Brylawski, mgr.; Norman Jefferies, agent; rehearsal Monday 10).—"Frey and Fields, hit; Jimmy G. een, clever; Toddy & Everett, well received; Shorey-Campbell Co., pleased; Metz & Metz, applause; Bernie, appreciated.
WM. K. BOWMAN.

WILKES-BARRE.
GRAND (D. M. Cauffman, mgr.).—"31, "The Deep Purple," large audience.
POLI'S (G. Wrighter, mgr.).—"Stock, good business.
LUZERNE (L. Ferandini, mgr.).—"Pace-makers," big business.
YOUNGSTOWN, O.
PARK (L. B. Cool, mgr.; agent, Feiber & Shea).—"Strength Bros., excellent; Major & Roy, hit; Watson & Dwyer, good; Newhoff & Phelps, good; Gardner & Stoddard, entertaining; Arizona Joe, fine.
PRINCESS (Charles E. Smith, mgr.; agent, Gus Suni).—"Thille Whitney, hit; Dick & Alice McEvoy, funny; Four Royal Street Musicians, good; Howard's Performing Bears, excellent.
GRAND (Joe. Schagrin, mgr.; S. & H.).—"30-31, "The Gamblers," big business.
C. A. LEEDY.

VARIETY ARTISTS' ROUTES FOR WEEK NOVEMBER 6 WHEN NOT OTHERWISE INDICATED.

The routes given from NOV. 5 to NOV. 12, inclusive, depend upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.
 ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.
 TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.
 Abbott Max Social Maids B R
 Abeles Edward Orpheum New Orleans

MABELLE ADAMS, C. H. O'DONNELL CO. Orpheum Circuit.

Adair Belle Orpheum New Orleans
 Adair June Girls from Happyland B R
 Adamlini & Taylor Prospect Cleveland
 Adams Sam J Trocadero B R
 Agustin & Hartley Orpheum San Francisco
 Aikens Three Broadway Camden N J
 Aldine The 222 Cottage Grove Chicago
 Allen Leon & Bertie Crystal Anderson Ind
 Allinel Joseph 422 Bloomfield Hoboken N J
 Allyn Amy Queens Jardin de Paris B R
 Altavros 128 Cottage Auburn N Y
 Alvarados Gasts 1235 N Main Decatur Ill
 American Newboys Majestic St Louis
 Amos & De Lisle 214 Winter Haverhill Mass
 Andrews Abbott & Co 392 Morgan St Louis
 Apples Animals Princess Hot Springs
 Apollas 104 W 40 N Y
 Arberg & Wagner 511 E 78 N Y
 Ardelle & Leslie 19 Brozel Rochester
 Arlington Four Orpheum Sacramento
 Armond Grace Grand Tacoma
 Ascott Chas Cracker Jacks B R
 Atkinson Harry 21 E 20 N Y
 Atlantis & Flak 2511 1 av Billings Mont
 Atwood Warren 111 W 31 N Y
 Atwood Vera 17 W 58 N Y
 Austin Jennie Social Maids B R
 Austin Marie Girls from Happyland B R
 Austin & Klunker 3110 E Phila
 Australian Four 323 W 43 N Y

B.
 Baader La Velle Trio 320 N Christians Chic
 Bailey Frankie Trocadero B R
 Baker Elsie 1914 Newport av Chicago
 Baker Harry 3942 Renow W Philadelphia
 Baker John T Star Show Girls B R
 Babson Troupe 1304 Fifth av N Y
 Barbour Hazel Girls from Missouri B R
 Barnes & Crawford Grand Syracuse
 Barnes & West Casino Buenos Ayres
 Barnold Chas Davendorf Switzerland

IDA BARR ENGLISH COMEDienne Sullivan-Considine Circuit. Address VARIETY.

Barrett Ella Girls from Happyland B R
 Barrett Patsy Robinson Crusoe Girls B R
 Barrington Mildred Star & Garter B R
 Barron Geo 3002 Fifth av N Y
 Barron Billy Majestic Ft Worth Texas
 Barry & Black 1523 Fairmount av Phila
 Bartell & Garfield 2699 E 53 Cleveland
 Bartlett Harmon & Ernig 353 W 56 N Y
 Barto & Clark 2221 Cumberland Phila
 Bates Clyde Miss New York Jr B R
 Baxter Sidney & Co 122 48 av Melrose Cal
 Bayton Ida Girls from Happyland B R
 Bean & Hamilton 328 Hickory Buffalo
 Be Ano Duo 3422 Charlton Chicago
 Beecher Will S Lyceum Scranton
 Beers Leo Hip Lexington Ky
 Behren Musical 52 Springfield av Newark N J

Roll Arthur H 488 12 av Newark N J
 Bella Italia Troupe Box 795 Brookfield Ill
 Belmont Joe 70 Brook London
 Belmont & Umberger 111 Delavan Newark
 Belzac Irving 269 W 112 N Y
 Benn & Leon 239 W 38 N Y
 Bennett Florence Belles of Boulevard B R
 Bennett & Marcello 206 W 67 New York
 Bentleys Musical Empress Denver
 Benway Happy Guy Bros Minnais
 Berg Bros Schuman Frankfurt Ger
 Betts George Star & Garter B R
 Beverly Sisters 5722 Springfield av Phila
 Beyer Ben & Bro Bijou Flint Mich
 Bicknell & Gibney 441 Marion Oak Park Ill
 Big City Four Keith's Boston
 Bimbo 872 Lave Appleton Wis
 Bisset & Shady 248 W 37 N Y
 Black John J & Pearl Miss New York Jr B R
 Black & Leslie 3722 Eberly av Chicago
 Blake Chas Knickerbockers B R
 Blockson & Burns Bijou Decatur Ill
 Bogard James Rose Sydel B R
 Booth Trio 342 Lincoln Johnstown Pa
 Bouden & Quinn 212 W 42 N Y
 Boutin & Tillson 11 Myrtle Springfield Mass
 Bouton Harry & Co 1365 E 55 Chicago
 Bowers Walters & Crocker Grand Pittsburg
 Bowman Fred 14 Webster Medford Mass
 Boyd & Allen 2706 Howard Kansas City
 Bradleys The 1314 Brush Birmingham
 Brand Laura M 527 Main Buffalo
 Brennen Geo Trocadero B R
 Breton Ted & Corinne 114 W 44 N Y
 Brinkley The 424 W 39 N Y
 Britton Nellie 140 Morris Philadelphia
 Brixton & Brixton 706 Lexington Brooklyn
 Broe & Maxim 1240 Wabash Av Chicago
 Brooks Harvey Cracker Jacks B R
 Brooks & Carlisle 38 Glenwood av Buffalo
 Brooks Thos & Girls from Happyland B R
 Brooks & Jennings 351 West Bronx N Y
 Brown Jimmie Girls from Happyland B R
 Brown Bros Orpheum Oakland
 Brown & Brown 69 W 115 N Y
 Brown & Newman Columbia Cincinnati
 Brown & Wilmut 71 Glen Maiden Mass
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 Bryant Mae Wray Galey Girls B R
 Brydon & Hanlon 26 Cottage Newark
 Bryson James Follies of Day B R
 Buckley Joe Girls from Happyland B R
 Bullock Thos Trocadero B R
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 Burbank & Danforth Berlin N Y
 Burdett Johnson Burdett 351 Main Pawtucket
 Burgess Harvey J 627 Trenton av Pittsburgh
 Burke Minnie Trocadero B R
 Burke Jos 344 W 14 N Y
 Burnett Lillian 2050 North av Chicago
 Burnett Tom Star Show Girls B R
 Burns May & Lily 116 W 30 N Y
 Hurt Wm P & Daughter 133 W 45 N Y
 Burton Sydney 126 2 av N Y
 Butlers Musical 423 S 8 Phila
 Byrne Golson Players Kedzie Chicago
 Byron Gleta 107 Blue Hill av Roxbury Mass
 Byrons Musical 5138 Indiana av Chicago

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 Cahill Wm 305-7 Brooklyn
 Calne & Odum Empress Chicago
 Calder Chas Lee 3312 Lancaster av Phila
 Campbell A 2731 Bway N Y
 Campbell Henry Belles of Boulevard B R
 Canfield & Carleton 2218-80 Bensonhurst L I
 Cantway Fred R 6125 Woodlawn av Chicago
 Capron Nell Majestic B R
 Cardowale Sisters 258 W 43 N Y
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Casey & Smith 134 Franklin Alliston Mass
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Cecilia Margie Irving Majestic B R
Cecil Mildred Girls from Missouri B R
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Cheers & Jones 318 W 53 N Y
Chubb Ray 107 Spruce Scranton Pa
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Cole Billy 19 4 av Bklyn
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Colonial Septette Grand Pittsburgh
Collins Jas J Star & Garter B R
Collins Eddie 5 Reed Jersey City N J
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Cook Geraldine 678 Jackson av N Y
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Direction Max Hart
Now with Blanche Ring in
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Davis Hazel M 3533 La Salle Chicago
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De Mora & Graceta Exposition St Joe Mo
De Vere & Roth 459 Belden av Chicago
De Witt Burns & Torrance Stoll Circuit Eng
De Wolf Linton & Lanier Belles Blvd B R
De Young Tom 155 E 113 N Y
Dean Jack Robinson Crusoe Girls B R
Dean Lou 452 2 E Niagara Falls
Dean & Sibley 465 Columbus av Boston
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Dooleys Three Colonial Norfolk
Dorsch & Russell Majestic Cedar Rapids Ia
Dose Billy 102 High Columbus Tenn
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Doyle & Fields 3343 W Taylor Chicago
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Duffy Thos H 4636 Virginia av St Louis
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Dunn Chas Robinson Crusoe Girls B R
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E.

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Early John Sam Devere B R
Eddie Jennie Cracker Jacks B R
Edgaro & Martine 533 N Howard Baltimore
Edwards Geo Grant Hotel Chicago
Eidthe Corinne 335 S Robey Chicago

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Eison Arthur 486 E 149 N Y
Eison Jane 344 W 116 N Y
Elwood Perry & Downing 284 Harlem av Balto
Emelle Troupe 404 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Englebreth G W 3213 Highland av Cincinnati
English Lillian Queens Jardin de Paris B R
Esmann H T 1334 Putnam av Bklyn
Emspe & Roth Majestic St Louis
Evans Beanie 37 Cottage Grove av Chicago
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Evans & Lloyd 333 E 12 Brooklyn
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Evers Geo 310 Loosya San Antonio
Ewling Charlie 314 W Oconee Fitzgerald Ga

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Fairchild Sisters 330 Dixwell av New Haven
Falls Billy A 6 Virginia av Gates N Y
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Farrell Taylor Trio Taxi Girls B R
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Ferguson Dick 68 W 53 Bayonne N J
Ferguson Frank 704 W 180 N Y
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Fields Nettie 6308 S Halsted Chicago
Fields & La Adella Bijou Kenosha Wis
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Finney Frank Trocadero B R
Fitzsimmons & Carreras 5608 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Flynn Frank D 66 W 183 N Y
Follette & Wicks 1834 Gates av Bklyn
Forbes & Bowman 301 W 113 N Y
Force Johnny 308 Edmondson Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Cozy Corner Girls B R
Fordyce Trio Trent Trenton
Formby Geo Walthew House Wigan Eng
Foster Billy 3316 Centre Pittsburgh
Foster Phyllis Darlings of Paris B R
Fowler Kate 334 W 96 N Y
Fox & Summerville 110 Saginaw Mich
Fox Florence 173 Filmore Rochester
Fox & Ward Greenpoint Bklyn
Foyer Eddie 9920 Pierpont Cleveland
Francis Paul Queens Jardin de Paris B R
Francis Willard 47 W 135 New York
Francisco 348 N Clark Chicago
Frankie Sisters 41 Howard Bklyn
Frans Sig & Edythe Taxi Girls B R
Freeman Bros Taxi Girls B R
Frevoll Iris Phila
Frey Twins Keiths Toledo
Frobel & Ruge 314 W 23 New York

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 338 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardner Georgia 4646 Kenmore av Chicago
Garfield Frank Passing Parade B R
Gass Lloyd Broadway Gaiety Girls B R
Gaudin Sam 721 Ponce de Leon Ala
Gehrre Emma Girls from Happyland B R
George Stella Girls from Happyland B R
Germane Anna T 25 Arnold Revere Mass
Gilden Sisters 216 Schuykill av Pottsville Pa
Giles Alpha Star Show Girls B R
Gilmore & Le Moine 415-32 Des Moines
Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Godfrey & Henderson 173 W 45 N Y
Goforth & Doyle 251 Halsey Bklyn
Golden Max 5 Alden Boston
Goodall & Craig 146 W 35 N Y
Goodman Joe 2038 N 3 Philadelphia
Goodrohn Princess Wichita Kan
Goodwin Shirley Girls from Happyland B R
Gorden Geo F Girls from Happyland B R
Gorden Paul Empire London indef
Gordo El 1211 Bway N Y
Gordon Ed M 4116 Drexel av Chicago
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Gottlob Amy 600 N Clark Chicago
Goyt Trio 256 Willow Akron O
Graham & Randall Orpheum Peoria Ill
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H.

Hall Alfred Queens Jardin de Paris B R
Hall Geo F Coliseum London
Hall & Gray 46 Columbia Swampscott Mass
Hall & Briscoe 86 Orchard Norwich Conn
Halls Dogs 111 Walnut Revere Mass
Halpern Nan 1631 17 av Denver
Halsem Boys 31 E 93 N Y
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Harper Annette Girls from Happyland B R
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Harrington Bobby Girls from Missouri B R
Harris Murray Belles of Boulevard B R
Harris & Randall Palace Hti Chicago
Hart Marie & Billy Proctors Newark
Hart Stanley Warde Hyman Los Angeles indef
Hart Maurice 154 Lenox av N Y
Hartman Gretchen 521 W 135 N Y
Harvey De Vora Trio Keiths Portland Me
Hatches 47 E 135 New York

E. F. HAWLEY AND CO.

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Week Nov. 13, Trenton.

EDW. & KELLER, Rep.

Hawthorne Hilda Colonial N Y
Hayden Jack Columbia Cincinnati
Hayes Frank Social Maide B R
Hayes Gertrude Folies of Day B R
Hays Ed C Voels Minstrels
Hayman & Franklin Hip Norwich Eng
Hazard Lynndorh Varieties Terre Haute
Hearn Sam Folies of Day B R
Hebron Marie Irving Majestic B R
Held & La Rue 1223 Vine Philadelphia
Henderson & Thomas 337 W 40 N Y
Henella & Howard 446 N Clark Chicago
Henry Dick 207 Palmetto Brooklyn
Henry Girls 323 So 17 Philadelphia
Henry 432 E 165 N Y
Herberts The 47 Washington Lynn Mass
Herman & Rice 333 W 36 N Y
Herr Noadie Box 66 Witter Pa
Hers Geo 333 Stone av Scranton

HEUMAN TRIO

A Novelty on Wheels.

Next Week (Nov. 6), Gayety, Newark.

Heywood Great 43 Clinton Newark
Hicker Bonnie Folies of Day B R
Hickman Geo Taxi Girls B R
Hill Edmunds Co Star Memphis
Hillman & Roberts 516 S 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hilton Robt Sam Devere B R
Hilton Marie Folies of Day B R
Hines & Pention 151 W 42 N Y
Hines & Remington Harrison N Y
Hoffman Dave 3341 E Clearfield Phila
Holman Bros 414 Lake Cadillac Mich
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Honn & Heim 138 Lockwood Buffalo
Hood Sam 721 Ponce de Leon Ala
Hoober Lillian Belles of Boulevard B R
Hopp Fred 334 Littleton av Newark N J
Hotelling Edward 557 R Division Grand Rap
House Carl C 409 Cadillac av Detroit

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THE FINISHED VENTRILOQUIST.

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Howard Katherine Folies of Day B R
Howard Rose Majestic Birmingham Ala
Howard Emily 444 N Clark Chicago
Howard Comedy Four 923 S av Bklyn
Howard Harry & Mae 333 S Peoria Chicago
Howard Bernice 3003 Calumet av Chicago
Howard & Howard Orpheum Harrisburg
Hoyt Edward N Y
Hoyt & Starks 15 Bancroft pl Bklyn
Hughes Mrs Gene & Co Colonial Atlanta Ga
Hughes Musical Trio 78 E Main Webster Mass
Huibert & De Long 4416 Madison Chicago
Hurley F J 153 Magnolia av Elizabeth N J
Hyatt & Le Nore 1618 W Lantave Baltimore
Hynde Beanie 313 Pearl Buffalo

I.

Ingle & Reading 192a Bower Jersey City
Ingrams Two 1804 Story Boneo Ia
Inness & Ryan Lyda Chicago
Inness Sisters 3 Av N Y
Ireland Fred Hyman Majestic B R
Irving Fred Indian Lane Canton Mass
Irwin Flo 227 W 45 N Y
Irwin Ferdinand 34 Horton Fall River

J.

Jacobs & Sargel Geo & Atkins av Pittsburgh
Jeffries Tom 339 Bridge Bklyn
Jennings Jewell & Barlow 3362 Art'g'n St L
Jess Johnnie Cracker Jacks B R
Jewell Mildred 8 Alden Boston
Jewella Hankins Orpheum Haverhill Mass
Johnson Great 357 W 37 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnson Bros & Johnson 4345 Callowhill Phila
Johnstone Chester B 40 Lexington av N Y
Johnstone Musical Hip London indef
Jones & Rogers 1231 Park av N Y
Jones Maud 100 W 135 N Y
Jones & Gaine 413 W 55 N Y
Jones Kobi & Whalen 5119 Hazel av Phila
Juno & Wells 311 E 73 N Y

K.

Karno Co Empress San Francisco
Kaufmann 340 E 35 Chicago
Kealey Bros 5 Haymarket Sq London
Kealey & Parke Crescent Syracuse
Kellam Lee & Jessie Gratiot Detroit
Kelley & Wentworth Orpheum Des Moines
Kelly Walter C Sheas Toronto
Kelley Sisters 4833 Christiania av Chicago
Kenna Chas American Davenport Ia
Kennedy Joe 1131 N 3 Knoxville Tenn
Kenney & Hollis Empress Tacoma
Kent Marie Folies of Day B R
Kenton Dorothy Felix Portland Hti N Y
Kipper Jess Polis Scranton
Kessner Rose 428 W 164 N Y
Kiddor Bert & Doris 336 Santa Clara Alameda
King Bros 311 4 av Schenectady

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Knight Harlan E Dominion Ottawa
Kochler Grayce 5050 Calumet Chicago
Kolb & La Nava M H Lewiston Me
Koler Harry Queens Jardin de Paris B R
Konors Bros Apollo Vienna
Kubns Three White Keiths Toledo

L.

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Laight Pearl Sam Devere B R
Lake Jas J Knickerbockers B R
Lamont Harry & Flo 30 Clinton Johnstown NY
Lane Goodwin & Lane 7213 Locust Phila
Lane & Ardell 169 Alexander Rochester
Lane Eddie 308 E 78 N Y
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"A Night on the Boulevard"

Always a laughing HIT

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Langdons 5 Av N Y
Langman Joe 103 B 51 Phila
Lanear Ward E 333 Schaefer Bklyn
La Centre & La Rue 3461 S av N Y
La Mase Trio Orpheum Budapest
La Moines Musical 323 S Baraboo Wis
La Nole Ed & Helen 6 Mill Troy N Y
La Nole Marg 135 W Commerce San Antonio
La Rue & Holmes 31 Little Neck
La Tell Bros Youngs Atlantic City
La Tour Irene 34 Atlantic Newark N J
La Vier Polie Hartford
Larriev & Lee 33 Shuter Montreal
Lashe Great 1611 Kater Phila
Laurent Bert 31 Platt pl Scranton
Laurent Marie Grand Cleveland
Laven Cross & Co Temple P Wayne Ind
Lawrence & Edwards 1140 Westm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 353 E Indiana St Charles Ill
Le Dent Frank Columbia St Louis
Le Pages 336 S Milwaukee
Le Roy Lydia Folies of Day B R
Le Roy Geo 34 W 115 N Y
Le Roy Vic 333 Everett Kansas City Kan
Le Roy & Adams 1813 Locust av Erie Pa
Leahy Bros 339 East av Pawtucket R I
Leberg Phil & Co 234 Tremont Boston
Lee Audrey Girls from Happyland B R
Lee Rose 1040 Grand Bklyn
Lehr Corinne Star & Garter B R
Leipzig Orpheum Duluth
Lenox Cecil Trocadero B R
Lenox 1914 Newport av Chicago
Leonard Joe Pat Whites Gaiety Girls B R
Leon Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Leslie Gene 331 Tremont Boston
Leslie Frank 134 W 139 N Y
Lester & Kelleit 318 Fairmount av Jersey City
Levering G Wilbur Folies of Day B R
Levy Family 47 W 139 N Y
Lipson Chas Girls from Happyland B R
Lingermans 705 N 5 Phila
Linton Fred Taxi Girls B R
Linton Tom 1935 S Penn Denver
Livingston Murray 330 E 163 N Y
Lloyd & Gastano 104 E 61 N Y
Lockhart & Kress 323 W 135 N Y
Lockwoods Musical 132 Cannon Poughkeepsie
Lod & Love 3314 W Bklyn
London & Riker 32 W 9 N Y
Londons Four Orpheum Sioux City
Longworths 8 Magnolia av Jersey City
Lorch Family Columbia Cincinnati
Love Musical 37 Ridge av Rutherford N J
Lucas Jimmie Keiths Phila
Luc & Luce 325 N Broad Phila
Lueler & Ellsworth Colonial Sioux City
Luelle & Yeast Empress Winnipeg
Lynch Gertrude Sam Devere B R
Lynch Jack 92 Houston Newark
Lynch Hazel 355 Norwood av Grand Rapids
Lynn Louie Star Show Girls B R

M.

Macey Helen Girls from Happyland B R

Mack Tom Miss New York Jr B R
Mack Floyd 5934 Ohio Chicago
Mack & Walker Grand Syracuse
Madden & Fitzpatrick Majestic Hot Springs
Major Vairo Temple Lockport N Y
Malloy Dannie 11 Glen Morris Toronto
Manning Frank 186 Bedford av Bklyn
Manning Trio 154 N Wamamaker Phila
Mantell Harry Trocadero B R
Marionette Marionettes 416 Elm Cincinnati

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Open from Dec. 26 to Mar. 12.

Marine Comedy Trio 137 Hopkins Bklyn
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Marsh Chas 305 14 Milwaukee
Marsh Harry Taxi Girls B R
Martha Mile Wm Penn Phila
Marshall Carl & Rudolph 487 W 57 N Y
Marx Bros & Co 4649 Calumet av Chicago
Mason Dan & Co Empress Denver
Mason Harry L Star & Garter B R
Matthews Eloise Star & Garter B R
Matthews Mabel 3931 Burling Chicago
Mayne Elizabeth 1333 S Wilton Phila
McCann Geraldine & Co 706 Park Johnstown
McCarthy & Barth 2901 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irving Savoy Atlantic City
McCune & Grant 636 Benton Pittsburgh
McDermott Harry Star & Garter B R
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Vaudeville Manager, Pat Casey.

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McNamee 41 Smith Poughkeepsie
MacNicol Jas Charlottesville Canada
McWaters & Tyson 471 60 Bklyn
Melrose Ethel & Ernest Bway Galety Girls B R
Mendelsohn Jack Pat Whites Galety Girls B R
Meredith Sisters 102 W 46 N Y
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Meyer David 1534 Central av Cincinnati
Miles P W Irwins Majestic B R
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Mills & Moulton 52 Rose Buffalo
Milton George Bway Galety Girls B R
Milton Joe Big Banner B R
Mintz & Palmer 1305 N 7 Phila
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Irwins Majestic B R
Moller Harry 34 Blymer Delaware O
Montambo & Bartelli 40 E Liberty Waterbury
Moore Geo W 1164 Cedar Phila
Moore Mite Arcade Toledo
Morgan Bros 3535 E Madison Phila
Morgan King & Thompson Sis 603 E 41 Chic
Morris Sisters Bowery Burlesquers B R
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SAM KATE

4 Mortons 4

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Morton & Keenan 514 11 Bklyn
Moto Girl Tichy Prague Austria
Mozarta Keiths Lynn Mass
Mulcey Eddie Bway Galety Girls B R
Mulford Arthur Vaudeville Little Falls N Y
Mull Eva Girls from Missouri B R
Murphy Frank Girls from Missouri B R
Murphy & Frances Bjour Pittsburgh Mass
Murray Harriet Girls from Happyland B R
Muskaigirls Columbia Cincinnati

N.
Neary Bliss & Ross 459 E Main Bridgeport
Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Oswald & Berger 150 E 123 N Y
Nevras Three 894 12 av Milwaukee

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and

RUBY ERWOOD

UNITED TIME.

Next Week (Nov. 6), Keith's, Phila-
delphia.

Nevins & Erwood Keiths Phila

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The International Instrumentalists
Next Week (Nov. 6), Empress, Butte.

Newhoff & Phelps 13 W 117 N Y
Newman Val & Little Knickerbockers B R
Nichols Nelson Troupe Forsythe Atlanta
Nichols Nelly Grand Pittsburgh
Nicol Florence Rose Sydel B R
Noble & Brooks Saratoga Htl Chicago

Nonette 617 Flatbush av Bklyn
Norton C Porter 6242 Kimbark av Chicago
Nowak Eddie 595 Prospect av Bronx N Y
Nowlin Dave Empire Calgary Can
Nugent Jas Irwins Majestic B R

O.

O'Brien Ambrose Social Maids B R
O'Connor Trio 706 W Allegheny av Phila
O'Dell & Gilmore 1145 Monroe Chicago
Odiva Orpheum Oakland
O'Donnell J R 132 E 124 N Y
O'Haus Edward Follies of Day B R
Omar 254 W N
O'Neal Emma Bway Galety Girls B R
O'Neill Trio Empire New London Conn
O'Neill & Regency 592 Warren Bridgeport
Orloff Troupe 303 E 57 N Y
Ormsbell Will Follies of Day B R
Ormsby Geo Follies of Day B R
Orr Chas F 131 W 41 N Y
Owens Dorothy Mae 3047 90 Chicago
Ozave The 48 Kinsel av Kenmore N Y

P.

Parker & Morrell 137 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parris Geo W 2524 N Franklin Phila
Patterson Sam 39 W 133 N Y
Paulinetti & Piquo Orpheum Sioux City

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Pepper Twins Lindsay Can
Percival Walter & Co Princess Wichita Kan
Peter the Great 623 E 112nd St Hoboken N J
Peters & O'Neill Majestic F Worth
Peyser Dave Bway Galety Girls B R
Phillips Mondane Empress Vancouver B C
Phillips Samuel 316 Clason av Bklyn
Phillips Sisters Bouffes Moscow Russia
Piccolo Midgets Box 33 Phoenix N Y
Pickens Arthur J Grand Pittsburgh
Pierson Hal Girls from Happyland B R
Pillard Henrietta Social Maids B R
Pisano & Bingham 50 Christie Gloversville
Potter & Harris 6330 Wayne av Chicago
Powers John & Jesse Academy Pittsburgh
Powers Elephants 745 Forest av N Y
Prevost & Brown Temple Grand Rapids
Price Harry M Gertrude Elliott Co
Primrose Four Orpheum Denver
Proctor Sisters 1113 Halsey Bklyn
Propp Anna Follies of Day B R

Q.

Queer & Gualst Star Show Girls B R
Quinlan Josie 644 N Clark Chicago

R.

Raceford Roy 507 W 172 N Y
Radcliffe Ned Sam Devere B R
Raycob H Albert Social Maids B R
Raymond Clara 141 Lawrence Bklyn
Raymond Ruby & Co Orpheum Sioux City
Reamore & Co N Y
Reded & Hilton Midnight Maidens B R
Redford & Winchester Her Majestys Sydney
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 972 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 236 E 62 Los Angeles
Reyes & Werner Aitmyer McKeesport Pa
Reid Sisters 45 Broad Elizabeth N Y
Remington Mayne Gerard Htl N Y
Renaldas The 1064 Sutter San Francisco
Reno Geo B & Co Orpheum Montreal
Reno Great & Co West Mineral Kan
Renetta & La Rue 2321 So Hicks Phila
Reze Len 1021 Cherry Phila
Reynolds Francis T Miss New York Jr B R
Reynolds Nonie Star & Garter B R
Rhoads Marionettes Lyric Jamestown N Y
Rice Frank & Truman Trent Trenton
Rich Geo Star Show Girls B R
Rich & Howard 214 E 19 N Y
Richards Great Keiths Lynn Mass
Richards Harry H & Co Maryland Baltimore
Riley & Lippus 35 Plant Dayton O
Rio Al C 230 W 146 N Y
Ripon Alf 546 E 87 N Y
Ritter Nat Rondo Barberton O
Robbins & Trenaman 469-10 Bklyn
Roberts Edna Majestic B R
Roberts C E 1851 Sherman av Denver
Roberts & Downey 36 Lafayette Detroit
Robinson Chas Robinson Crusoe Girls B R
Robinson Wm C 3 Granville London
Roeder & Lester 314 Broadway Buffalo
Rogers & Mackintosh 3 Claremont pl M't'n NJ
Roller Henry 91 Trenton East Boston
Ro Nero 412 S George Rome N Y
Ross Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 43 N Y
Rosenthal Don & Bro Casino Grafton W Va
Ross Dave Gay Widows B R
Ross Kittle Empress Cincinnati
Ross Frank Trocadero B R
Ross Sisters 65 Cumberland Providence
Ross & Lewis Hlp Southampton Eng
Ross Musical Novelty 218 W 48 N Y
Rother & Anthony 8 Patterson Providence
Royal Italian Four 654 Reeve Chicago
Russell Fred Girls from Missouri B R
Russell May Pat Whites Galety Girls B R
Russell & Heid 5 Green London
Rutans Song Birds Colonial Youngstown O

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Savoy Lucille M H Portsmouth N H
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Scarlet & Scarlet 918 Longwood av N Y
Schillin Abe 28 Ridgewood av Newark
Schilling Wm 1000 E Lanvale Baltimore
Schroeder Carol Knickerbockers B R
Scully Will P & Webster pl Bklyn
Sears Gladys Darlings of Paris B R
Selbini & Grovini Hlp Cleveland

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Week Nov. 13, Orpheum, Spokane.

Semon Duo Taxi Girls B R
Senzell Jean 213 Eleanor Pittsburgh
Sevensala Olympia Gloucester Mass
Seymour Nellie 111 Manhattan N Y
Sixton Chas B Jefferson Birmingham Ala Indt
Shea Thomas 364 Fine Grove av Chicago
Sierfmaus Doug Duquoin N Y
Shepperly Sisters 330 W 43 N Y
Sherlock Frank 514 W 135 N Y
Shermans Two 353 E Emanuel Mobile
Shields The 907 City Hall New Orleans
Siddons & Earle 2544 S 8 Phila
Siedel Tom & Co 4230 Cottage Grove av Chic
Siegel Emma Bon Ton B R
Siegel & Matthews 324 Dearborn Chicago
Slager & Slager 616 Birch av Indianapolis
Small Johnnie & Sisters 630 Lenox av N Y
Smith Allen 1243 Jefferson av Bklyn
Smith & Champion 1747 E 43 Bklyn
Smith & Lauro 140 W 49 N Y
Snell Corinne & Co Oxford Bklyn
Snyder & Buckley Greenpoint Bklyn
Soper & Lane 1232 N Alden West Phila
Spears The 67 Clinton Everett Mass
Spencer & Austin 3110 E Phila
Spisell Frank & Co Schubert Utica
Sprague & McNece Temple Rochester
Springer & Church 3 Eather Terrace Pittsfield
Stadium Trio St Charles Hotel Chicago
Stafford Frank & Co Keiths Columbus O
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanley Teddy Follies of Day B R
Stanwood Davis 864 Bremen B Boston
Stedman & Fannie 685 So Boston
Steinert Thomas Trio 331 Lenox av N Y
Steppe A H 33 Barclay Newark
Stepping Trio 3908 N 5 Phila
Stevens Pearl Keiths Jersey City
Stevens E J 498 Marion Bklyn
Stevens Little Sam Devere B R
Stevens Paul 323 W 22 N Y
Stevens Geo Irwins Majestic B R
St James & Dacre 163 W 34 N Y
St John & McCracken 6151 Chestnut Phila
Stone George Social Maids B R
Strauss Bobby & Co 418 Cherry Chattanooga
Strehi May Gay Wmows B R
Stuart Dolly Gay Wmows B R
Stubblefield Trio 5808 Maple av St Louis
Stutzman & May 619 Washington Wmsport
Sults Anna Social Maids B R
Sullivan Madeline Follies of Day B R
Sully & Phelps 2310 Bolton Phila
Summers Allen 1956 W Division Chicago
Sutton & Sutton 3918 W Duluth
Swisher & Evans 1147 W Huron Chicago
Sylvester Cella Queens Jardin de Paris B R
Symonds Alfaretta 140 S 11 Phila
Symonds Jack Bowdoin Boston
Syzt & Syzt 140 Morris Phila

T.

Tanann & Clayton Keiths Jersey City
Taylor Mae Grand Columbus O
Taylor & Tenny 2840 Ridge av Phila
Temple Luella Social Maids B R
Terry Herbert Girls from Missouri B R
Thomson Harry 1234 Putnam av Bklyn
Thorne Mr & Mrs Harry 288 St Nicholas av NY
Thornes Juggling 58 Rose Buffalo
Thornton Geo A Bowery Burlesquers B R
Thriller Harry 40 Isabella Boston
Thurston Leslie 315 W 46 N Y
Tidmarsh Fred & Co 1234 Tatnall Wilmington
Till Violet Trocadero B R
Tinney Frank Winter Garden N Y Indef

Tivoli Quartet

Next Week (Nov. 6), Pantages, Tacoma.
Direction, Norman Friedenwald.

Tops Topsy & Tops 3442 W School Chicago
Townsend Helena Star Show Girls B R
Tracy Julia Raymond Bartholdi Inn N Y
Travers Bell 207 W 38 N Y
Travers Phil E 5 E 115 N Y
Travers Roland 221 W 42 N Y
Travers & Laurenz O H Waterville Me
Tremaine Musical 230 Caldwell Jacksonville
Tribaudours Three 136 W 55 N Y

TROVATO

Dec. 15 Colonial, 25 Washington, Jan. 1 Fifth
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Vaganes Brennan Circuit Australia
Valadons Les 71 Gard Central Falls R I
Valdare Beanie 305 W 57 N Y
Valentine & Bell 1451 W 103 Chicago
Van Dalle Sisters 514 W 125 N Y
Van Horn Bobby 139 West Dayton O
Vardon Perry & Wilbur 5 Green London
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arker 324 Copper Bklyn
Vedder Fannie Star & Garter B R
Vedmar Rene 2285 Broadway N Y
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 137 Hopkins Bklyn
Village Comedy Four 1913 Ringgold Phila
Vincet & Slager 880 Olive Indianapolis
Viola Ott & Co Apollo Düsseldorf Ger
Violetta Jolly 41 Leipziger Berlin Ger
Voelker Mr & Mrs 532 W 161 N Y

W.
Wade Pearl Trocadero B R
Walker & Ill National Boston

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Direction, PAT CASEY.

Walsh May Irwin Majestic B R
Walters & West 3477 Vernon Chicago
Ward Billy 199 Myrtle av Bklyn
Ward Will E Sam Devere B R
Ward & Bohman 333 Schaeffer Bklyn
Ward & Smith Pekin Savannah Indef
Ward Mack 300 W 70 N Y
Washburn Dot 133 Mohawk Chicago
Washer Bros Oakland Ky
Waters Jas R Miss New York Jr B R
Waterson Tob Queens Jardin de Paris B R
Watson Jos K Empress Winnipeg
Watson Billy W Girls from Happyland B R
Watson Nellie Girls from Happyland B R
Watson Sammy Moresmore N J
Weber Chas D 835 Tucker Phila
Well John 5 Krusstadt Rotterdam
Welch Jas A 311 E 14 N Y
Welch Thos Social Maids B R
Wells Lew 113 Shawmut av Grand Rapids
Wenrick & Waldron 353 W 38 N Y
Wentworth Vesta & Teddy Colonial N Y
Wesley Frank Cosy Corner B R
West Sisters Ben Welch Show B R
Western Union Trio 2341 E Clearfield Phila
Weston Bert & Co Garrick Burlington Ia
Weston Cecilia Irwins Majestic B R
Weston Edgar 246 W 44 N Y
Weston Dan E 141 W 116 N Y
Wheelers Austria 124 Lockport N Y
Wheelers The 140 Montague Bklyn
Whelans The Star Show Girls B R
White Kane & White 393 Vermont Bklyn
White & Perry Lyle Dayton O
Whiteside Ethel 1734 Bway N Y

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Whitman Frank 133 Greenwich Reading Pa
Whitney Tillie 36 Kane Buffalo
Whitert Grace 3033 Michigan av Chicago
Wilder Marshall Atlantic City N J
Wiley Herbert Girls from Missouri B R
Wilkins & Wilkins 466 Willis av N Y
Willard & Bond Electric White Plains N Y
Willard Orn Follies of Day B R
Williams Clara 3450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams John Cracker Jacks B R
Williams Chas 2525 Rutgers St Louis
Williams Ed & Flossie 94 W 108 N Y
Williams & De Grotelau Ashton & Lynn Mass
Williams & Gilbert 1010 Marshfield av Chic
Williams & Stevens 3516 Calumet Chicago
Williams & Sterling Box 1 Detroit
Willson Herbert Al Fields Minnreals
Willk Estella X Taxi Girls B R
Wilson & Ward 2744 Grays Ferry av Phila
Wilson Belle Belles of Boulevard B R
Winfield & Shannon 277 E Milwaukee av Det'r
Winkler Kress Trio Keeney New Britain Conn
Wise & Milton Brennan Circuit New Zealand
Wise Jack Lyric Portland Ore Indef
Wood Ollie 133 W 143 N Y
Wood Trio Orpheum St Paul
Williams Hulton & Co Fromers Newark
Woodall Billy 420 First av Nashville
Work & Over Keiths Boston
World & Kingston Orpheum Los Angeles
Wright & Dietrich Orpheum St Paul
Wyckoff Fred Majestic St Paul

X.
Xaviers Four 2144 W 20 Chicago

Y.
Yeoman Geo 4566 Gibson av St Louis
Yerxa & Adele Girls from Happyland B R
Young Jeanette Trocadero B R
Young & April Empress Chicago

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Downie & Wheelers 3 Easley S C 4 Seneca
5 Toccoa Ga 7 Royston 8 Bowersville 9
Lavonia 10 Cornelia.
Haag Show 11 Oark Ala 14 Enterprise 15
Riba 16 Abbeville 17 Dothan
Hagenbeck Wallace 3 Houston Tex 4 Hunts-
ville.
Miller Bros. 101 Ranch 3 Flagstaff Ariz
4 Prescott.
Sparks 13 Bainbridge Ga.
Yankes Robinson 3 Ada Okla 4 Sulphur 6
Idabel 7 Boswell 8 Ardmore 14 Tahlequah
15 Kansas City.

BURLESQUE ROUTES

Weeks Nov. 6 and 13.

Americans Avenue Detroit 13 Folly Chicago
Behman Show 6-8 Gilmore Springfield 9-11
Franklin Sq Worcester 13 Westminster
Providence
Belles Boulevard Gaiety Milwaukee 13 Gay-
ety Pittsburgh
Ben Welch Show Gaiety Washington 13 Gay-
ety Minneapolis
Big Banner Show Gaiety Detroit 13 Gaiety
Toronto
Big Gaiety 6-8 Empire Albany 9-11 Mohawk
Schenectady 13 Gaiety Brooklyn
Big Revue Royal Montreal 13 Star Toronto
Bohemians Peoples Cincinnati 13 Empire
Chicago
Bon Ton Star Brooklyn 13 Gaiety Newark
Bowery Burlesquers Casino Phila 13 Star
Brooklyn
Broadway Gaiety Girls Lafayette Buffalo 13
Avenue Detroit
Century Girls Dewey Minneapolis 13 Star St
Paul
Cherry Blossoms Cooks Rochester 13 Lafay-
ette Buffalo
College Girls 6-8 Mohawk Schenectady 9-11
Empire Albany 13 L O 20 Casino Boston
Cosy Corner Girls Empire Phila 13 Luserne
Wilkes Barre
Cracker Jacks Gaiety Newark 13 Empire
Hoboken
Daffydils Eighth Ave New York 13 Bronx
New York
Darlings Paris Academy Pittsburgh 13 Penn
Circuit
Ducklings Star Toronto 13 Cooks Rochester
Follies Day Century Kansas City 13 Standard
St Louis
Gay Widows Howard Boston 13 Royal Mon-
treal
Ginger Girls Gaiety Boston 13-15 Empire
Albany 16-18 Mohawk Schenectady
Girls from Happyland Empire Cleveland 13
Empire Toledo
Girls from Missouri Folly Chicago 13 Star
Milwaukee
Girls from Reno Star Chicago 13 Star Clevel-
and
Golden Crook Music Hall New York 13 Mur-
ray Hill New York
Hastings Big Show Empire Toledo 13 Star
& Garter Chicago
High School Girls Star Milwaukee 13 Dewey
Minneapolis
Honeymoon Girls Westminster Providence 13
Gaiety Boston
Howe's Lovemakers Gaiety Omaha 13 Gaiety
Kansas City
Ideals Star Cleveland 13 Apollo Wheeling

Imperials Apollo Wheeling 13 Academy Pitts-
burgh
Jardin de Paris Empire Chicago 13 Star
Chicago
Jersey Lilies Gaiety Louisville 13 Standard
Cincinnati
Kentucky Belles Bronx New York 13 Empire
Brooklyn
Knickerbockers Gaiety Kansas City 13 Gay-
ety St Louis
Lady Buccaneers Lyceum Washington 13
Monumental Baltimore
Majestics Gaiety Brooklyn 13 Olympic New
York
Marion's Dreamlands Empire Hoboken 13
Music Hall New York
Merry Burlesquers Casino Brooklyn 13 Bowery
New York
Merry Maidens Monumental Baltimore 13
Empire Phila
Merry Whirl Casino Boston 13 Columbia New
York
Midnight Maidens Gaiety Toronto 13 Garden
Buffalo
Miss New York Jr Trocadero Phila 13 Bon
Ton Jersey City
Moulin Rouge Empire Brooklyn 13 Casino
Brooklyn
Pacemakers Columbia Scranton 13 Eighth
Ave New York
Painting the Town Garden Buffalo 13 Corin-
thian Rochester
Passing Parade Gaiety Pittsburgh 13 Empire
Cleveland
Fat White Empire Indianapolis 13 Bucking-
ham Louisville
Queen Bohemia Murray Hill New York 13-15
Gilmore Springfield 16-18 Franklin Sq Wor-
cester
Queens Follies Bergere Penn Circuit 13 Lyceum
Washington
Queens Jardin de Paris Gaiety Baltimore 13
Gaiety Washington
Reeves Beauty Show Standard Cincinnati 13
Columbia Chicago
Robinson Crusoe Girls Gaiety St Paul 13
Gaiety Omaha
Rose Sydel Corinthian Rochester 13-15 Mo-
hawk Schenectady 16-18 Empire Albany
Runaway Girls Columbia Chicago 13 Gaiety
Detroit
Sam Devere Bowery New York 13 Trocadero
Phila
Social Maids Gaiety Phila 13 Gaiety Balti-
more
Star & Garter Gaiety Minneapolis 13 Gaiety
St Paul
Star Show Girls Star St Paul 13 Krug Omaha
Taxi Girls Olympic New York 13 Gaiety
Phila
Tiger Lilies Bon Ton Jersey City 13 Howard
Boston
Trocaderos Gaiety St Louis 13 Gaiety Loui-
ville
Vanity Fair Columbia New York 13 Casino
Phila
Watsons Burlesquers Standard St Louis 13
Empire Indianapolis
Whirl of Mirth Luserne Wilkes Barre 13
Columbia Scranton
World Pleasure Star & Garter Chicago 13
Gaiety Milwaukee
Yankes Doodle Krug Omaha 13 Century
Kansas City
Zallah's Own Buckingham Louisville 13
Peoples Cincinnati

LETTERS

Where C follows name, letter is in Chi-
cago.

Where S F follows, letter is at San Fran-
cisco.

Advertising or circular letters of any
description will not be listed when known.

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P following name indicates postal, ad-
vertised once only.

A.

Adler Jeanette (P)
Adler Felix
Albenia
Alden Leslie (C)

Allen Charles
Allen Edgar
Allright Little (C)
Alvin & Kenny (C)
Anderson Vivian
Appley E J

B.

Baker Chas (C)
Barbee Orilla (C)
Barrett Violet
Barrington & Howard
Baylis Chas A
Beeman Theresa (C)
Bergere Rose
Bernard Mike
Bernivici Bros
Beatty Harry
Boian Ben
Boom Maurice
Booth Hope
Boyne Hazel G
Bright Louise (S F)
Brockman Jas
Brown J Randall
Bruce The (S F)
Buckley Laura
Burke Jacky

C.

Canton & William (C)
Carlton Bertram
Carre Maybele (P)
Chadderton Lillian
(C)
Challoner Catherine
(C)
Chip & Marble
Clancy Geo (C)
Clarke Billy
Clark & Verd (C)
Coleman John (S F)
Collins E C
Conkey Clever (C)
Cook Walter
Cosmar J H
Crispi Ida (C)
Crollus R P
Cummings Ralph E

D.

Davey & Emerson
(C)
Davis Josephine
Daub Jack
De Noyer Ed
Dewey Frank
Dudley Alice
Dugan Jas
Dunlevy Jos
Durfee Ralph (C)

E.

Eames Mona
Edwards Jessie (C)
Edwards & Raymond
(C)
Ellsworth Estelle
Elmore Alan
Edwin Jean
Esmeralda Players
Everett Gertrude

F.

Falls Agnes
Fidello & Carp (S F)
Foak Bella (C)
Fortune Tellers Trio
(S F)
Fox & Clair (S F)
Francis Adeline
Fulton Rosa

G.

Garden Curtis
Garris Flora
Garvey Leonard H
Gaston Billy
Gennaro David
Gennaro (C)
Gibson J V
Gibson V
Gillette Fred (C)
Gilmore Kincky &
Gilmore (C)
Gird Harry A
Golden Sam
Golden Morris (S F)
Goodman Chas (C)
Goodwin Sue
Gould V
Graves Lillian (C)
Green Ethel
Greenhaugh Ada (C)
Graham Clara (C)
Grimm Harry
Groves Hal

H.

Halfax Dan (C)
Hall Bob (C)
Hannah Ida
Harringtons The (C)
Harrison Lenore (S F)
Harvey Allean
Hawley Fred (C)
Haynes Al (C)
Hayraes Mrs
Haywood Harry (C)
Healy Matt (C)
Healey & Healey
Henry A F
Hoffman Al (P)
Hunting Tony

I.

Ibsons Musical
Ingles Jack

J.

Jaeger & Rogers
Jarvis T F (C)
Jeanette Eva
Jernon Irene
Johnson & Wells (S F)
Junior John
Jurot Jennie (C)

K.

Keley Tom (S F)
Kent Annie (C)
Kiefer Prof (C)
Kirke Ethel

L.

La Belle Serranita
(S F)
La Estrellita (S F)
La Mar Harry
Lange M K (C)
La Veen Sam
Lawrence Catherine
Lee Sung Foo (C)
Le Grande Oswald
Lehmans Three (S F)
Le Mont Dan
Leonardo Trio (S F)

Leslie Ethel (S F)

Leslie Ethel
Lester Great
Letellier M (S F)
Lewin Harry W
Light Anna (C)
Litter Byrel (C)
Linney Horace (C)
Lloyd Dorothy
Lorraine Olga (C)
Luca Luciano (C)
Lyons Dorothy (C)

M.

Madio Joe
Martin Ed
Martyn & Hardy
Mason Daley
Mason Chas P
Mason Nell (C)
May Devona
McCauley Bob (C)
McMahon Tim (C)
Mead Blanche
Meredith Sisters
Millard Billy
Montrose Max
Moore Charlene
Moren Con
Morgan Walba Mrs
Morton Louise
Mulder Gene
Muller & Thompson
(C)

N.

Nadie
Nana (S F)
Newark Mrs (C)
Newman Bros (C)

O.

Oberman The (C)
O'Hearn Will (C)
Orth & Lillian
Orville Victoria
Osgood Harry (C)
Ott Phil

P.

Patrick Harry (C)
Percival M
Ponte Jimmie (P)
Premier Musical Trio
Prevost Vic (C)
Pye E Gard

Q.

Quinn Charles
Quirk Billy

R.

Randall Claude
Ratcliffe E J
Rattray Allan (S F)
Rayner Dan
Reld Beale
Reld Billy
Rice Nancy Lee (C)
Richards Ellen
Robinson M
Roche J C (C)
Robn David (C)
Roland Beale

Rome Sam

Ross Bert (C)
Rouell Harry (C)
Royal Victor
Russell Jas W (C)
Russell Mrs M (C)

S.

Salambo E S (C)
Sales Chick (C)
Sanger Hazel
Sato O

Savoy Lucille

Shady Hattie
Sharrocks The
Sherman Dan
Slebert Alice (C)
Smalley Ed (C)
Snook Great (S F)
Snook Great (C)
Souloff A (S F)
Spiller Wm
Steele Marcia
Stewart Rowena
Stewart Mabel
Stock Alma
Sullivan Ed (C)
Sutton & Sutton (C)
Sully Wm F (C)
Sursel Sam (C)

T.

Tard Harry (S F)
Taylor Jerome
Ten Brooke Jane (C)
Thurber Nettie
Tiffany Maud
Traut A (S F)
Turner Clara

U.

Usher Claude & Fannie
(P)

V.

Valaire Bros (C)
Vischer Glenn
Von Mitzel Max (C)

W.

Waddell Madge (C)
Wa Dele Leo (C)
Waite Helen (C)
Walker Jack (S F)
Walker & Ill
Warburton Jack
Washington Lillian
Watson Jas (C)
We Chok Be (C)
White Bert (C)
Whittier L O (C)
Whitesides Ethel
Wilkins & Wilkins
(C)
Wilkins Chas (C)
Wilson Grad (C)
Wilson Knox
Wilson & Ambroy (C)
Wood Geo
Woolfolk Boyle

Y.

Yes Sir (C)
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Z.

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With the Harry Lauder crowd.
 The Duke and Duchess of Connaught occupied
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In their new
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"The Johnny and the French Miss"
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WILLARD
SIMMS

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It isn't the name
 that makes the
 act—

It's the act that
 makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN

AND
RENA ARNOLD
 QUEEN OF VAUDEVILLE
 DOING WELL, THANK YOU.
 Director and Adviser, Ming K. C.



Acrobatic and all dumb acts, there is a
 piece called "In the Shadows," that you will
 all be delighted with, written by Fink of the
 Palace Theatre, London. This song and in-
 strumental number is going to be a hit in the
 States.

Back to Manchester and Mrs. Magee's Pan-
 cakes this week. We just can't stay away
 from this village.
 Something we very seldom see over here is
 good sister teams; a fine chance for some of
 you girls.

"Alexander's Band" is going to do the big
 clean up here; it sure is helping us along.
 Manchesterly Yours,

VARDON, PERRY and WILBER
 "THOSE THREE BOYS"

HAVE YOUR CARD IN VARIETY

Original and Genuine
4 LONDONS

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 NEXT WEEK
 (Nov. 6)
 KEITH'S
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**HUGHES
 MUSICAL TRIO**

Management Jo Paige Smith.

**JULIAN
 AND DYER**

A LAUGH A SECOND

GENE FRED
Marcus and Gartelle

In their sketch

"Skatorial Rollerism"

JAMES PLUNKETT, Mgr.

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Ritter and Foster

with "Gay Widows."

Next Week (Nov. 6), Howard, Boston.



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 Geo. W. Barry's "TRAVELING A LA CARTE"
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 CYCLING COMEDIAN

"LISTEN TO ME"

Never condemn a person
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 ity; you will find Ladies and
 Gentlemen with principle
 among all races.

PER. APP., 1616 H. CAPITAL ST.,
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The Fellow That Walks and
 Sings on One Wheel



Direction ALBEE, WEBER & EVANS

Marshall P. Wilder
 ATLANTIC CITY, N. J.

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"ALL SMILES"

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 Comedy Character Change Artists.

Special Scenery.
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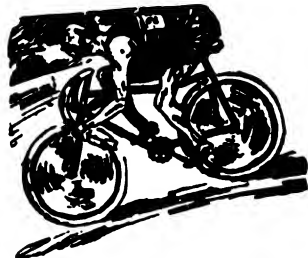
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In Their Latest Comic Song Review
 "SWAPNOTS."
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 JAMES E. PLUNKETT, Smart, Mgr.
 Home Add., 8 Hawthorne Ave., Clifton, N. J.

**SAM J. CURTIS
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Melody and Mirth
 In the original "SCHOOL ACT."
 On the United Time.
 Direction ALBEE, WEBER & EVANS.
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CHARLES AHEARN



"THE RACING MAN."
 PAT CASEY, Agent.

**TOM
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 SULLIVAN-
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 CIRCUIT,

Following a dancing turn on
 the same bill, Spokane "Chron-
 icle" says:
 "Tom Smith, known to vau-
 deville as the 'dancing daffy-
 dill,' makes a hit with his
 offering of English character
 monologues, songs and gro-
 tesque steps."

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 PANTAGES
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Next Week, Nov. 5, PANTAGES, CALGARY

STEVE DAVE
LONG BROS.

THOSE NIFTY STEPPERS
 Address, care VARIETY, Chicago.

Karl Grees

Academic Lightning Painting Artist.
 SENSATIONAL SCENIC AND
 ELECTRICAL EFFECTS.

Lola Merrill and Frank Otto

Next Week (Nov. 6), Bushwick, Brooklyn.
 Direction, Max Hart.

THAT FUNNY MUSICAL ACT
TANEAN AND CLAXTON

BOOKED WITH U. B. O.
 FIRST OPEN TIME DEC. 4.

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VARIETY

Vol. XXIV. No. 10.

NOVEMBER 11, 1911

PRICE TEN CENTS

INDEPENDENT POSITION HELD BY COHAN & HARRIS

With Expiration of Partnership Agreement With Klaw & Erlanger, Together With a Chicago House, the C. & H. Firm Said to Have Obtained Footing Sought After for Some Time

Rumors of a severance of business relations between Klaw & Erlanger and Cohan & Harris have been rife along Broadway lately, but little of the gossip can be traced to a tangible source.

The stories probably originated with the taking over by Cohan & Harris of the lease of the Grand Opera House, Chicago. Some foundation for the reports are traceable to the fact that the new lessees of the Chicago theatre have agreed to respect the bookings of the Liebler & Co. attractions at that house for the remainder of the current season. The playing of the Liebler attractions in a theatre controlled by what has heretofore been supposed to be a firm of loyal "syndicate" allies, is regarded as food for figuring, if not actual gossip.

Immediately after the production of George M. Cohan's first Broadway success, "Little Johnny Jones," Cohan & Harris entered into a five years' partnership agreement with Klaw & Erlanger. During the life of that agreement all the Cohan plays up to and including "Get-Rich-Quick-Wallington" were—and still are—assets of the partnership. The leases of the Grand Opera House, the Gaiety and the George M. Cohan theatres in New York are also included.

The K. & E. agreement having expired, Cohan & Harris presented on individual responsibility, "The Red Widow," with Raymond Hitchcock and "The Little Millionaire," with Cohan as the respective stars. Last week they took over for a period of years the Chicago Grand Opera House. No public mention had been made of the "Red Widow" and "Little Millionaire" ventures as individual undertakings, but the assumption of the Chicago lease was officially announced as a personal

venture of the producing firm and was at once construed by the knowing ones as a declaration of independence.

Quite some feeling of resentment was said to have been engendered at the time "Get-Rich-Quick-Wallington" was removed from the Olympic, Chicago, when it was drawing between \$11,000 and \$12,000 weekly, after a long run, to make room for A. H. Woods' "The Littlest Rebel." This, it is said, determined Cohan & Harris to secure a theatre of their own in the western metropolis where their attractions could be continued at will.

At the present time Cohan & Harris are negotiating for the taking over from Wagenhals & Kemper of the lease of the Astor theatre in New York, which has been on the market some time. They have made an offer of \$50,000 a year, but the present holders are asking \$60,000 according to report.

EVA FAY STARRING.

Mrs. Eva Fay, who for a number of years has been doing a "mind reading" act in vaudeville, is to go starring in a three-act drama entitled "Hallowell's Millions," under the direction of Vaughan Glaser. Rehearsals are now in progress. The show is booked to open in New England, Nov. 25. The last act of Mrs. Fay's show will include her former vaudeville specialty.

Mr. Glaser is also sending out Ty Cobb, of baseball repute, in a revival of "The College Widow," with Cobb in the role of the football player.

Wells Hawks, who has just closed with the Ringling Bros.' Circus, has been appointed general manager for the Glaser enterprises.

"All the News All the Time."
Everybody reads Variety.

LEAVES BILL WITHOUT NOTICE.

The Hammerstein show had a wait of five minutes Monday afternoon. It was only through the herculean efforts of stage manager Mike Simon that the gap caused by the abrupt departure of James J. Morton from the theatre was held down to that short time.

"Cheyenne Days" was "No. 6" on the program, with Mr. Morton billed as "No. 7," the next act to follow it. The finish of the Wild West scene is noisy. Standing in the wings, waiting to go on, Mr. Morton remarked to Mr. Simon he did not like to follow the horses that way. Mike mentioned he would hold the curtain a moment or so and hurry the animals off the stage.

While the moment was passing, Jim suddenly said he didn't think he would go on anyway. Leaving the entrance, he packed his grip and left the theatre.

In the emergency, Mr. Simon gathered all the people of the Ada Overton Walker act, which also requires a full stage and special set; the stage crew got on the job and in record time had cleared away the special set of "Cheyenne Days," with but the five minutes only intervening before the curtain rose again.

It was a somewhat unusual procedure all around.

HOWARD AND McCANE.

Jos. E. Howard and Mabel McCane will appear in vaudeville, as an act, opening Monday, at Poli's, New Haven.

Arthur Klein, who has the turn in charge, secured Miss McCane, upon the receipt by Mr. Howard of a letter from his wife, Mabel Barrison, suggesting the newest combination.

Mr. Howard at first entertained the thought of framing up a new act with Nena Blake.

FANNY WARD'S NEW SKETCH.

"The Doctor Ordered It" is the title of a sketch Fanny Ward is going to present to vaudeville. The news came out a few days after Miss Ward sued Marc Klaw for some \$60,000, alleging a breach of contract.

The piece will first be produced at Mt. Vernon, N. Y., next week for its work-out.

MANAGERS NOT LOVIN'.

A. H. Woods and Charles B. Dillingham do not look upon each other with the same affection as that usually exhibited by brothers. In fact, they are anything but friendly.

The strained relations are due to the withdrawal of "Gypsy Love" from the Globe theatre Saturday night.

The show played to \$8,100 there last week, with every indication of a \$12,000 taking the current week (which includes an election day matinee). Woods wanted the show to remain in New York for a longer period, but is alleged to have discovered that Dillingham had booked "The Three Romeos" in for next week, two days after the "Gypsy" show opened, without waiting to see if the show would recover from the blow administered by the unfortunate breakdown of the prima donna the opening night.

Dillingham kept the booking of "The Three Romeos" a secret, for when asked by a VARIETY representative last week if the piece would succeed "Gypsy Love" at the Globe, with characteristic naivete, professed ignorance.

MAUD RAYMOND IN "NO. 2" "LOU."

Chicago, Nov. 8.

When Harry Askin launches his road company of "Louisiana Lou," the part that is being taken at the LaSalle by Sophie Tucker will be essayed by Maud Raymond.

LAURA GUERITE, SINGLE.

Trenton, N. J., Nov. 8.

Direct from the Folies Bergere Road show, Laura Guerite, under the management of Jesse L. Lasky, will appear at the Trent theatre next week as a "single" act in vaudeville.

As accompanist at the piano, Miss Guerite will have George Moore.

ANOTHER RABBI AMUCK.

Boston, Nov. 8.

A crusade against the "Stage Jew" has been started in Boston, by Rabbi M. M. Eichler, of Temple Ohabei Shalom. Rabbi Eichler has quite a following. He calls on all good men and women to unite in boycotting theatres and companies that help to keep alive racial and religious prejudices.

BUTT'S NEW VICTORIA-PALACE HAS MOST NOTABLE OPENING

**American Money Invested in the Newest London Hall.
Five American Acts on First Bill. Only Doubt
About Matinees. Alfred Butt Sanguine.**

(Special Cable to VARIETY.)

London, Nov. 7.

The premiere last night of the new Victoria-Palace of Alfred Butt's became the most notable opening on record in London.

The audience was enthusiastic throughout, and refused to leave the theatre, after the Rigolettas had closed the show at 11:45. The capacity house remained standing, calling for "Butt!" Five American acts on the bill all made good.

There is no doubt as to the success of the venture, in which is invested by American capital over one-half the money the enterprise required.

The only query to the success is whether the matinees will pan out. Mr. Butt is sanguine on this, but others

will be material factors in the future of his newest hall.

The opening program at the Victoria-Palace as printed in VARIETY's "Bills Next Week" of the last issue is composed of Rigoletto Bros., Betty Barclay, Lawrence Crane (American), Rinaldo (American), Valenche's Dogs, Scott and Whaley (American, colored), Lyons and Culcum (American), Farr and Farland, "Her Ladyship's Guests," Lizzie Glenroy.

ARNOLD DALY'S COMEDY FALLS.

(Special Cable to VARIETY.)

London, Nov. 8.

The comedy sketch ("For Wives") Arnold Daly put on at the Palladium Monday night won't do. It is unsuited, long and tedious.

FRENCH FARCE ASSURED SUCCESS

(Special Cable to VARIETY.)

London, Nov. 8.

In "The Glad Eye," a hustling French farce, the Globe has secured an assured success. The story is of two husbands who take a vacation together, apart from their wives. A grisette intervenes to complicate the action. Ethel Dame as the grisette is capital.

BERT LEVY A HIT.

(Special Cable to VARIETY.)

Melbourne, Nov. 7.

Bert Levy, the American novelty cartoonist, was a huge hit here upon opening Monday.

PARIS ALHAMBRA BURNS.

(Special Cable to VARIETY.)

Paris, Nov. 8.

It may be a month before the Alhambra will again open to the public, following the fire last Friday which damaged the house to a considerable extent.

The Variety Theatres Controlling Co. of London is operating the Alhambra, the only music hall in town where a straight variety bill is played.

LILY ELSIE MARRIED.

(Special Cable to VARIETY.)

London, Nov. 7.

Lily Elsie and Ian Bullough were married today. Miss Elsie is one of the best known theatrical figures in England. Fifteen years ago she was a child singer in saloons.

Bullough was previously married to Maudie Darrell, daughter of the late Hugh J. Diddcott, a well known and long established English vaudeville agent. Bullough is very wealthy, and a large landed proprietor in Scotland.

Miss Elsie is slated to come to America to appear in the American production of "The Count of Luxembourg," but it is not likely that she will come now.

SHAW SAYS LAST WORD.

(Special Cable to VARIETY.)

London, Nov. 8.

George Bernard Shaw has at last consented to allow one of his plays to be done in the music halls. This is the last word in the way of legitimate concessions to vaudeville.

It is probable that "How He Lied to Her Husband" will be the play, and efforts are being made to get Henry Ainley, and two other West-end theatrical stars to appear in it. Shakespeare is the next on the list, with Hall Caine to follow.

JIMMY GLOVER'S TERRIFIC HIT.

(Special Cable to VARIETY.)

London, Nov. 8.

Jimmy Glover and his band opened at the Hippodrome Monday, scoring a terrific hit. Mr. Glover was lately an orchestra leader, who decided a musical organization headed by himself would be just the thing for the halls.

SCORED IN AUSTRALIA.

(Special Cable to VARIETY.)

Sydney, Nov. 7.

Allan Doon and Johnson and Dean opened here Monday, and scored strongly.

SUING "COPY ACTS."

(Special Cable to VARIETY.)

London, Nov. 8.

The Schwartz Brothers, who came into England with "The Broken Mirror" for the halls, to learn that two or three imitations of the act had previously appeared, have brought suit against the "copies."

The turn of the Schwartz Brothers opened at the Hippodrome a couple of weeks ago, doing very well.

\$6,000 SALARY OFFER.

(Special Cable to VARIETY.)

London, Nov. 8.

The Pavilion, Glasgow, has tendered an offer of \$6,000 to Sarah Bernhardt for one week next September.

The Pavilion is in the centre of a strenuous opposition. It pays more for music hall features than the London halls. The Bernhardt tender was made through Cockerill, the Marinelli manager at Manchester.

For Jane Hading, the Pavilion will give \$4,250, while its figure for Gaby Deslys is \$1,750.

GOTCH IN JANUARY.

(Special Cable to VARIETY.)

London, Nov. 8.

The champion wrestler, Frank Gotch, is due here in January. The hall he is to appear at has not been decided upon. Gotch will receive about \$1,000 weekly for his English engagements.

LINKE OPERETTA BOOKED.

(Special Cable to VARIETY.)

London, Nov. 8.

The intention of Oswald Stoll to secure a Paul Linke operetta for one of the London houses his office books, will find expression Nov. 27 at the Palladium, when Linke "Wedding Eve" is shown for the first time here on that date.

Try Advertising—Try VARIETY.
Make a record of something
in VARIETY.

"DAD" UNPLEASANT, PLEASES.

(Special Cable to VARIETY.)

London, Nov. 8.

There is a pleasing show at the Playhouse, in "Dad," adapted from the French. It has a rather unpleasant theme, that of a father running off with his son's fiancée.

Cyril Maude contributes some fine acting, and Alexandra Carlisle, in the other principal role, is excellent.

DARING DANCE AT PALACE.

(Special Cable to VARIETY.)

London, Nov. 8.

A beautiful production with a great dancer and a daring dance will serve the Palace as a drawing card for some little time.

The turn opened Monday night, with Napierkowska as the dancer. The "Bee Dance" she does is the most daring ever, Napierkowska finishing it almost entirely nude.

REAL DUEL—IN FRANCE!

(Special Cable to VARIETY.)

Paris, Nov. 7.

In a duel today with swords, between M. Le Bargy, leading man at the Comedie Francaise, and M. Malherbe, a journalist, the actor succeeded in wounding the newspaper man three times, his seconds stopping the duel after the third wound, which was a deep cut in the forearm disabling the journalist.

The combat arose from a dispute about Le Bargy's retirement from the National theatre. The actor proved a splendid swordsman.

MORE ARTISTIC THAN GOOD.

(Special Cable to VARIETY.)

London, Nov. 8.

Grete Welsenthal, of the Three Welsenthal Sisters, presented at the Palladium Monday an indifferent pantomime, with poor dances, entitled "The Strange Girl." The presentation is, however, an artistic offering.

MIDDLESEX'S POOR START.

(Special Cable to VARIETY.)

London, Nov. 8.

The newly rebuilt Middlesex Music Hall, which opened last week, is going poorly. The public has not yet started to come.

TICH BOOSTS THE PRICE.

(Special Cable to VARIETY.)

London, Nov. 8.

The Shuberts, of New York, stand over here now like Klaw & Erlanger did, when the "Advanced Vaudeville" firm commenced to dally with the headline turns of the halls.

Whenever a music hall number hears "Shubert" nowadays, they try to think of the biggest sum of money they ever heard of. That becomes the price to the New Yorkers.

Since the Shuberts paid Gaby Deslys \$4,000 a week, and agreed to keep it up for several weeks, everybody on this side believes the Shuberts must be next to the money bags of America's millions.

That may be why Little Tich, when he heard the Shuberts were going to offer him \$3,000 weekly, raised the figure to \$4,000.



VICTORIA PALACE

The new London Music Hall, under the direction of ALFRED BUTT.

are doubtful. The other Butt house (Palace) plays one show nightly, with a single matinee during the week (Saturday).

In speaking of the opening today, Mr. Butt said: "I shall try my utmost to prove that this class of vaudeville is the kind needed, but I shall not pursue the idea at a loss, though it will be given every chance."

The new house in construction and appointments is admitted perfect. The interior resembles a parlor in its comfortable arrangement, with a color scheme of old gold.

The Victoria-Palace has been voted the ideal advanced vaudeville house. Mr. Butt's personal standing as a showman over here, and his managerial ability, as evidenced by the great success he has made of the Palace,

WESTERN VAUDEVILLE MAN AGREES TO "CLOSED SHOP"

Accepts All Demands Imposed by White Rats, Including "Minimum Scale." Rats Tie Up Mr. Webster, of Dakota

Chicago, Nov. 8.

Alfred E. Hamburger, the nominal head of the Louise Amusement Co., which controls a chain of "pop" theatres that include the President, Apollo, Monroe and Ellis of this city, has made a practical surrender to the recently appointed advisory board of the White Rats by signing a working agreement with that organization.

The official signature was affixed within the last day or two. The substance of the agreement is as follows: A closed shop; all differences to be settled by arbitration; a minimum salary scale of \$25 for single acts and \$50 for teams.

The Rats concede the right that the theatre management may give one amateur night each week, but it is insistent that the houses shall be cleared of every auditor, following the appearance of the amateurs at the first show, and before commencing the last performance.

Harburger's attorney was holding out for the concession that the White Rats should pledge themselves not to respond to a call for a sympathetic walk out in event of a strike on the part of any of the stage hands. This the advisory board refused to listen to, and the clause was omitted.

Chicago, Nov. 8.

George H. Webster, the Fargo, N. D., booking agent, was in town last week. Before he got away, the advisory board of the White Rats succeeded in getting his signature to an agreement that is reported to contain several clauses of much importance. Some of the provisos are said to be that no contracts shall be used other than those approved by the White Rats. Webster agrees to pay all transportation of acts in excess of five dollars a jump, and agrees to settle for the same at least one week before the acts leave the circuit; is to employ nothing but recognized White Rats acts; all time must be consecutive, or at least there must not be more than two weeks' lay-off in a total of ten; blanket contracts may be issued, but for not less than six weeks, and individual and separate contracts signed by each house manager must also be issued, and in each case the circuit head agrees to assume a personal responsibility; all differences are to be settled by arbitration, and it is agreed that in no case shall the agent's commission exceed five per cent.

Any number of complaints have been made against the "Webster time" in the past by acts playing the circuit. These complaints alleged mistreatment and misrepresentation. Of late Webster seems to have gotten the idea he can secure a better line of houses.

ROGERS AT THE FIFTH AVENUE.

The Fifth Avenue theatre has been managed by Elmer F. Rogers since

Monday of this week. Previously Mr. Rogers was at the headquarters of the B. F. Keith smaller time vaudeville circuit, at 1193 Broadway.

It is announced that the attention of Bob Irwin who Mr. Rogers succeeded is required by his other theatrical ventures, including the direction of the Fiske O'Hara show.

A report, however, has been in circulation that Mr. Irwin will shortly be found in an important position with F. F. Proctor. It was Mr. Irwin's second stay at the Fifth Avenue as manager. In between a couple of others were there at the helm.

KERNAN MANAGING UNION HILL.

Jean Kernan is the present manager of the Hudson, Union Hill, supplanting John Peeples, who left the theatre Saturday, last.

Since Sunday performances at the Hudson were discontinued, the gross receipts weekly have been somewhat disappointing to its promoters.

MARQUARD IN TRIO.

The rumor is that Marquard, the Giants' pitcher, who was talked about as a \$1,500 vaudeville possibility before the World's Series, may become part of a vaudeville trio.

Ray Cox is to mix Marquard up with her baseball recitation, now delivered by her nightly in "The Never Homes." Charley Brown, one of the stage crew at the Broadway, unexpectedly scored a huge hit with Miss Cox, while playing the umpire. He may be retained in that capacity, if the trio becomes a reality.

CONTINUOUS PIANO RECORD.

Milwaukee, Nov. 8.

Frank L. Brzinsky of Minneapolis, in an exhibition here last week broke his own record for long distance piano playing (39 hrs. and 3 mins.) by playing 40 hours, without stopping to eat or sleep.

TWO ENGLISH ACTS IN CHICAGO.

Chicago, Nov. 8.

"The Dandies" and Carlton, two English acts engaged by the Orpheum circuit on the other side, are playing Chicago this week after having toured the Orpheum houses in the west.

Carlton made a good impression and will go eastward.

"The Dandies" have two more weeks booked and unless further routed will probably return to England.

MARSH WILDER'S ROUTE.

Marshall P. Wilder has completed a tour of "American Club" evenings, which will take him as far West as Denver. He will make in all forty-two appearances in private homes, reading selections from his new book, "Hobnobbing with Royalty."

BECK, RICKARDS, ET. AL.

As the Lusitania was steaming down the bay Wednesday morning, New Yorkers were reading the press announcement sent out by Martin Beck, just before sailing, that his present trip to England was for the purpose of purchasing the Rickards theatres, in Australia, now controlled by the late Harry Rickards Estate.

It is understood Mr. Beck received some proposition in reference to making a connection with Australia's leading vaudeville chain. The Orpheum Circuit leads out to the Pacific Coast, the most convenient point to ship American turns to Australia from.

There is a chance though that the Rickards executors have the possibility of the sale of the Circuit in view. If that be so, the only one up who stands ready to purchase is James Brennan, the late Rickards' very lively competitor in the Antipodes. While Mr. Beck may make a connection with the Rickards houses, the vaudeville people doped out that another bidder on the ground, to spur Brennan on, wouldn't be a bad little move.

At the most however Mr. Beck will likely but enter into some sort of a booking arrangement, though perhaps making an investment, if the proposition appeals. Otherwise the Press Department wouldn't have been so busy Tuesday night.

"HIGHFLYERS" LAID AT REST.

"The Highfliers," which Gus Edwards thought would be a good vaudeville act until the public saw it, has hit the rocks, and is now resting in storage.

The act is said to have cost around \$5,000, but whether Edwards' money or someone else's hasn't been made known. Even the process of removing the remains to the final resting place was quietly accomplished.

FRANCESCA REDDING MARRIED.

Francesca Redding was married to Frank Barlowe-Borland at Christ Church, New York City, last Sunday. The ceremony was performed by the Rev. George Alexander Strong, in the presence of Miss Redding's immediate family.

Conway Tearle was best man and the bride was given away by her brother, F. W. Redding.



HARDIE LANGDON

Appearing in the West in vaudeville at present

GOOD SHOW AROUND RUSSELL.

Detroit, Nov. 8.

Detroit is talking over the vaudeville show announced for the Temple next week, which has Lillian Russell in the centre surrounded by one of the best bills of the season.

In the program as it will play are La Toy Brothers, Peerless Macka, Salerno, J. C. Nugent and Co., Olivetti Troubadours, Miss Russell, Wynn and Russon, Sayton Trio.

The program for Detroit next week is probably the best show Miss Russell has been the big drawing card of since she first played vaudeville.

Carl Lothrop, who books for the Temple theatres in Detroit and Rochester, gave his especial attention to the Lillian Russell program.

A departure in placing acts on a program differing somewhat from the ordinary mode of a booking man, has been taken by Mr. Lothrop. These acts are usually looked upon as "opening" or "closing" ones for the big vaudeville bills.

This week at Detroit Mr. Lothrop has the Gasch Sisters "No. 5." Last week at Rochester, he placed The Kratons, with their pantomimic hoop rolling act, "No. 6" It is seldom now either the Temple, Detroit or Rochester, closes the program with an acrobatic number. A couple of weeks ago, "The Top O' Th' World Dancers" finished the bill at Detroit, greatly to his satisfaction, says Mr. Lothrop.

ACTORS' BAGGAGE LOOTED.

Portland, Ore., Nov. 8.

En route from Seattle to Portland, the baggage car carrying the trunks of the performers playing the Orpheum circuit was broken open and several trunks looted.

The heaviest losers are Pauline Moran, who claims a loss of diamonds and wardrobe; Ed. F. Reynard, several hundred dollars in bills and some jewelry; Mazie King, jewelry, while Rooney and Bent and Hickey Brothers also sustained slight losses.

This is the second car that has been looted in the past month over the same route.

DR. WULLNER SCORES IN FRISCO.

San Francisco, Nov. 8.

Dr. Ludwig Wullner, the German lieder singer, made his first vaudeville appearance in this city Sunday, and scored an emphatic hit.

Emma Eames, accompanied by her new husband, Emilio De Gorgoza, and a party of friends, witnessed the first performance. The operatic audience enthusiastically stormed the stage with flowers and cries of bravo.

"GIRLS" WITHDRAWN.

The vaudeville production of "Girls," made by Jack Kahn, and "breaking in" last week at Proctor's, Elizabeth, N. J., was involuntarily withdrawn, upon F. F. Proctor receiving notification from the Theatrical Managers' Protective Association that the estate of Clyde Fitch objected to the condensed presentation.

The late Mr. Fitch wrote the piece, produced by the Shuberts. Mr. Kahn alleges an agreement with the legitimate producers, for a vaudeville production of the show.

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Grace De Mar went west last week to join the Trixie Friganza show ("Sweetest Girl in Paris").

Hammerstein's gave a private showing of "The Raising of the Maine" pictures Wednesday morning.

J. Austin Fynes has a new film device, for which he is negotiating with some of the picture concerns.

Bowers, Walters and Crooker, through the Marinelli Agency, have foreign contracts for next year.

Florence Geneva has joined Harry Mayo in an act in "one" by Thomas J. Gray. The break-in will occur next week.

George De Ongo, suffering with locomotor ataxia, is at the Hotel Goddard, Hot Springs, Ark., unable to get around.

Louella Margaret, daughter of Mr. and Mrs. Archie Boyd, will be married to Melville Earle Gault Nov. 15, at St. Louis.

The three-act of Sherman, Van and Hyman, was formerly Sherman, Kranz and Hyman, Van Schaik replacing Kranz.

Matt Grau has signed Harry Pussey to play Mutt with the fourth "Mutt and Jeff" company Gus Hill is organizing.

May Irwin, in "She Knows Better Now," opened Nov. 9, at Allentown, headed for New York, after a brief road tour.

The new Adolphus, Los Angeles (Clarence Riggs, general manager), with Bert Levy booking the acts, will open Nov. 27.

Adolph E. Meyers, the Chicago agent, hit New York Monday, and the 20th Century to complete the round trip Wednesday.

Edgar Bixley will present in vaudeville next season a burlesque on "Faust," with five people and a big scenic production.

Indigestion is now the popular and prevailing complaint amongst show people. It comes from eating too fast or not at all.

Clifford Hipple in "The Girl of the Golden West," has arranged with Robert Hilliard to present "As a Man Sows" in vaudeville.

The Gus Sun Booking Exchange company has secured the booking of the new Victoria, Rochester and the Arcade, Niagara Falls.

"The Cook's Guest" is an act placed on the "small time" by Freeman Bernstein. It is an English piece, produced by Edouard Jose and Walter McNamara.

James Tauber, brother of Sam and and brother-in-law of Harry and Irving Cooper, had one of his arms amputated at the New York Hospital Saturday.

Van Hoven, who was to have appeared at the Colonial this week, had his date postponed for seven days, owing to a total loss of voice due to a cold.

Yvette will appear at Hammerstein's Nov. 20 in an entirely new act in which dancing (while accompanying herself on the violin) will be the piece de resistance.

The Broadway, Columbus, will open Nov. 20. The house will be the first stop west for acts playing the Sullivan-Considine Circuit, instead of at Louisville, as formerly.

George Neville and Co., consisting of Dorothy Reynol, Wm. Gerald and Charles Kane, produced a new comedy act, "Caught in a Trap" at the Orpheum, Yonkers, this week.

Ruth Hoyt, in private life the widow of Dave Murphy, is very ill with appendicitis at her mother's home, 172 Bradford street, Provincetown, Mass. She was operated upon Oct. 28.

The Broadway theatre has been donated for the fourth annual theatrical benefit of the Allied Societies of Temple Anshe Chesed of Harlem in aid of the school fund, for Jan. 21.

Robert Hilliard, who played "A Fool There Was" in Jersey City, last week, is due for a long western trip, the show going to San Francisco. While west, Hilliard will try out a new play.

Mr. and Mrs. Leo Carrillo had a sixth wedding anniversary while playing Shea's, Buffalo, last week. Mr. and Mrs. M. Shea gave the couple a home-cooked dinner, with turkey featured and mince pie the added attraction.

Channing Pollock removed Monday from his summer home at Shoreham, Long Island, to his town house (Hotel St. Francis). That's how some of the theatrical papers, says John Pol-

lock, prints the society items, only in this case the "town house" happened to be a regular hotel.

The Great Richards is resting as the result of a severe cold. Richards has been in bad voice since September. He plays a return engagement at the Fifth Avenue, Dec. 4, having set back his Nov. 20 date.

Jo Paige Smith had trouble with his hands last week, and wore gloves. This week he put on as an extra attraction, a cold that tied up his voice. Jo wrote on the typewriter, "Yes, my voice and hands are in bad, but keep away from my feet."

Some of vaudeville's brightest young men spent last Sunday evening in vaudeville. Jack Hodgdon and Charlie Bierbrower were among those present at the Columbia. They had a little party (two little parties in fact) and the crowd looked quite good.

Sig Wachter, who has been absent from Broadway the past month, returned this week. He was unfortunate enough to lose both his parents recently. The double blow was too much for him. He is now connected with the Joe Sullivan Agency.

The Maple Leaf, a new "pop" house in Montreal, will open Monday, booked by the Prudential Vaudeville Exchange. Harry Clinton Sawyer, of that office, left New York Thursday to attend the opening. It is understood Mr. Sawyer named the new theatre.

Virginia Drew Trescott continues critically ill at her home at Flushing, L. I., and her condition will not permit an operation. Her husband, Melbourne MacDowell, who recently closed with the Aphie James company, is at his wife's bedside.

"The Old Soldiers' Home," with five men (including John B. Hymer), will be produced by Mr. Hymer in January. His "Devil and Tom Walker" act starts over the Sullivan-Considine Circuit Dec. 24. It will feature David Walters as the Devil.

Charles A. White, of Ringling Brothers' publicity staff, has joined his wife, who is appearing in a playlet, "Mrs. Dolan's Dream," in the northwest. He will not appear in the act but will see that she gets the best of it in the newspapers. He has already put over several good stories.

"Little Boy Blue," Henry W. Savage's newest offering, had its premiere in Lancaster, Pa., last night, the opening date being changed a few days ago. The show plays Baltimore next week and then comes to the Lyric, New York, Nov. 20, succeeding the Drama players.

Jack Levy has removed to the Galety theatre building. The Knickerbocker Hotel bought the adjoining property, where Mr. Levy was for nine years, paying his rent monthly. Jack forgot to get a lease after Nov. 1, or else he would not have moved unless the Knickerbocker paid commission on a thousand acts.

Efforts are being made to locate Mrs. Pearl Cole, Ft. Meade, Fla., who has appeared on the stage as Pearl Blondell. One of her children was thrown from a runaway horse down there and perhaps fatally injured. Information as to Mrs. Cole's whereabouts will be appreciated by John A. Cole, manager of the Majestic, Ft. Meade.

Frank E. Henderson, manager of the Majestic, Jersey City, says with all due respect to Flake O'Hara's \$4,700 business and merits of the attraction that the figure does not register the "banner week" for that house. He says that many of the stars and attractions booked would not play Jersey City if the box office possibilities there were not better than the forty-seven hundred mark.

Lou Anger is in New York, having canceled his western time to permit the surgeons around New York to help prevent another operation upon him. Mrs. Anger (Sophie Barnard) opened in the title role of "The Red Widow" at the Astor Monday night. She was warmly received, attracting the very favorable attention of the critics upon her first New York appearance as a prima donna.

"Mike McNulty and His Three Dames" may be the billing for a vaudeville act, if Mr. McNulty can get a Sunday night somewhere to try out. Bill Lykens is handling the turn. If it makes good, Pat Casey will want three new stenographers. The girls for the singing four are Mae Nolan, Kitty Shanley and Nellie Fallon. Mr. McNulty turned down the proposition to call his act "The Irish Quartet."

Monday night while the rain was pelting the New York Roof and the Pathe weekly film was showing a funeral procession of the French sailors wherein they marched with their dead in front of the camera, the piano player pounded out "Alexander's Ragtime Band." Despite the solemnity of the picture, when that "Come on and hear" strain sounded, the audience had to laugh. To the piano player of a picture house all films look alike.

Some one of those things the insane asylums were built for telephoned Bert Melrose's mother at Bridgeport last Friday her son had been seriously injured at Baltimore. Mrs. Melrose phoned the Casey Agency, New York, who inquired of Sam K. Hodgdon in the United Booking Offices. Mr. Hodgdon immediately called the Maryland theatre, Baltimore, which informed him over the wire Mr. Melrose was then standing in the wings, waiting to go on for his turn.

Ad Newberger has a sixteen-year old boy, who is a deaf mute, he may place in vaudeville. The youngster is a remarkable eccentric dancer, keeping the rhythm while dancing through catching the music vibrations in some way, possibly from the waves, through his feet. Mr. Newberger had the boy dance at his carnivals when his performance to those who knew the unfortunate kid was looked upon as a marvellous one.

\$200,000 WORTH OF GUARANTEES FOR AMUSEMENTS AT FAIRS

**Frank P. Spellman Taking Entire Performing Part of
South American Fairs Away With Him. Over 200
People Will be Gone Two Months, Playing
in Porto Rico and Venezuela.**

Outside of the Barnum-Bailey Circus, or some other regular tent show that may have left the confines of the United States, Frank P. Spellman will move the biggest aggregation of shows and acts Nov. 25, when he will sail from New York for San Juan, Porto Rico, with over 200 people and the complete performing part (with concessions) for the second Insular Fair at San Juan.

The Porto Rican annual government event starts Dec. 7, continuing until Dec. 12. The Porto Rican government guarantees to Mr. Spellman about \$90,000. Another guarantee for nearly \$110,000 has been received by the circus and fair man for Venezuela. Spellman will move his show and people complete from Porto Rico Dec. 15, to the capitol of the other South American country, showing there from Dec. 24 until Jan. 3. In all the troupe will be away from New York for two months.

Among the attractions engaged are Ferreri's Circuses, "Creation," Darling's Animals, Holstein's Diving Girls, Everett's Monkey Music Hall, Princess Wee Wee, Harvey's Lunette Show, Kakool's "Seven Shows in One," snake exhibit, Carria's Mystery, Johnny Mack's Captive Balloon and Lincoln Beachy with a Curtis aeroplane.

The free acts will be the Siegrist-Silbon Troupe, 3 Bounding Gordons, James J. Hardy (high wire), 3 Southern Sisters, Barlow & Barlow's Circus, Mlle. Millie Aimee, an elephant and a camel.

Besides all of which May Ward and her "Dresden Dolls" have been specially engaged to appear in the Government House on the grounds for twelve performances at \$1,000.

Mr. Spellman is the officially appointed sole director of the amusements at the fair. All the details have been left to him. In communicating with the Porto Rican government on matters pertaining to the exposition, the biggest open air event that occurs down there during the year, Mr. Spellman uses the U. S. Government cable service, without expense.

The guarantees cover all transportation both ways. Mr. Spellman handled the entertainment end of the Insular Fair last year, the first one held in San Juan.

OBJECTING TO NEWARK SHIFT.

There seems to be a deal of objection on the part of vaudeville artists to the shift called for in Newark, by F. F. Proctor, through which acts playing Proctor's for the week, must move bag and baggage to Krueger's on the Sabbath, without extra pay.

The declination of Burt Green and Irene Franklin last week to follow instructions leading to this "jump,"

and their suit for the amount of salary withheld by the management, may be the first of a series of similar actions.

Many acts have expressed displeasure at the enforced shift, Krueger's being a Sunday house only, and not on the Proctor Circuit. For several seasons it was booked by William Morris. It is said Proctor either charges Krueger's for the entire bill Sundays, or derives a percentage of the receipts.

Some seasons ago foreign artists contested the attempt of Proctor to have them play his New York theatres Sundays, after finishing the week either at the Proctor Albany or Troy house.

Of late, according to report, the Proctor office has been stamping its Newark contracts with a clause calling upon the artists signing to admit they understand the Sunday performances will be played where directed, or at Krueger's.

Speaking of the Newark matter this week, F. F. Proctor, Jr., general manager of the Proctor Circuit, said to a VARIETY representative that when it was learned no Sunday shows could be given at Proctor's, Krueger's was taken over by the Circuit for that day, to prevent a repetition of a \$35,000 loss Proctor's, Newark, suffered last season, without Sunday performances.

"All agents were informed to notify their acts," said Mr. Proctor, "that the fourteen performances called for in the contracts for Newark would include Krueger's Sunday. When acts did not wish to do this, they were not obliged to sign the agreement."

"We move their baggage and scenery, transporting it again from Krueger's to the depot."

MISS OSWALD'S SECOND.

Baltimore, Nov. 8.

Adele Oswald (Mrs. John J. Collins) is at the St. Johns Hospital. She will be operated upon there by Dr. Harvey Cushing, the specialist.

The second operation is necessary to ascertain the cause of the swelling upon Miss Oswald's temple, near the right ear, which the first operation at Milwaukee did not entirely remove.

LEONARD IN OLD PIECE.

"Kid Hamlet," which had its New York showing at the Fifth Avenue Theatre last week, will continue with Albert Hall and the other members of the company, excepting James Leonard, who returns to his old act "When Caesar C's Her." For Leonard's revival Richard Anderson has been secured for his original role of Caesar.

Millie Payne and Harry Thurston returned to New York last week.

BEST TRICK ON THE STREET.

Boston, Nov. 8.

"The Great Lavasseur," a strong man, the headliner at the National theatre, was scheduled to show his feats of strength on the stage of the house. One of the feats was a tug-of-war between the "strong man" and a 60-horse power motor truck and a pair of dray horses. This part of the act had to be discontinued in the theatre as the truck and horses are too heavy for the stage. He is giving his exhibitions on the street every afternoon and evening.

It is one great ad for the house. Thousands of people crowd the vicinity of the theatre to get a peep at the free show. What looked like a bad piece of business has turned into a good one.

JUDGMENT FOR PILGER.

Harry Pilger was awarded judgment for \$875 in the City Court Monday against Hurtig & Seamon who had the dancer under contract during season of 1907-08. Pilger was engaged by Hurtig & Seamon for a new play which they intended to produce with the dancer as the big card. The contract was for thirty weeks at \$50 weekly, but for some reason the piece never received any presentment.

Hurtig & Seamon were permitted to deduct the amount Pilger earned while playing other engagements. Judgment was given for the balance.

MANAGER'S WIFE A SUICIDE.

Madison, Wis., Nov. 8.

Mrs. Edward F. Biederstaedt, wife of the principal owner of the Majestic theatre here, committed suicide Monday, shooting herself in the head.

Mrs. Biederstaedt was 35 years of age and has been in ill health for several weeks. This is supposed to have prompted her deed.

Madison, Wis., Nov. 8.

The new Orpheum theatre in this town opened to a capacity house Monday evening. The house is playing opposition to Biederstaedt's Majestic theatre booked through the Western Vaudeville Managers' Association. The new house will play shows supplied through the Chicago office of the Orpheum Circuit by Walter Tenwick.

GUESSING OVER ROSENBERG.

Cleveland, Nov. 8.

The competition for the lease of the Hippodrome is up before Judge Estep in the Common Pleas Court. B. F. Keith's rival for the rental of the property is Walter Rosenberg of New York, heretofore connected with "pdp" vaudeville theatres.

Keith's offer is for a ten year lease at \$40,000 for the first three years and an increase of \$1,000 annually until it reaches \$50,000 the last year. His interests are being looked after here by his New York attorney, Maurice Goodman.

Rosenberg's offer is for a straight annual rental at \$50,000. He is represented by Attorney Joseph Klein, of Hidy, Klein & Harris of this city, who are the local attorneys for the Standard Oil interests, and probably the highest priced lawyers in the city. Just who is behind Rosenberg in the bid for the Hippodrome is not disclosed. His attorney says they are prepared to put up in cash any reasonable amount as a guarantee of their good intentions.

M. B. Johnson, representing the receiver, the Citizens Trust & Savings Company, and J. E. Morley, for the creditors, openly favor Keith on the ground that he is reliable and responsible, while Rosenberg is altogether unknown to them. It is argued that Keith would maintain a high standard of attractions and hence the property would not deteriorate in value. Attorney Klein responded that his client (Rosenberg) represented persons high in vaudeville, and that if given the lease, attractions as good as those now appearing at the house would be given.

Late this afternoon Judge Estep refused to act until all offers for the Hippodrome are thoroughly investigated.

Many surmises have been made as to the action of Walter Rosenberg in bidding for the Hippodrome. The suggestion he was merely attempting to "boost the price" for Keith found few believers. Some are of the opinion that a very well known vaudeville manager, who does not care to disclose himself, is represented by Mr. Rosenberg in this matter.

The Hippodrome, as a single vaudeville house in Cleveland, could be of no use to Rosenberg with his present theatrical connections. Nor would a variety showman take the big house there (really unsuitable for a vaudeville program) with the knowledge that B. F. Keith will erect another playhouse for his shows, if unable to retain the Hip, the present home of the first grade bills in Cleveland.

Mr. Rosenberg left for Cleveland Tuesday, on advice by his Cleveland attorney to be present in person and prepared to prove his responsibility. To a VARIETY representative he said that it was his intention to play vaudeville only to fill in between such attractions as the Metropolitan Grand Opera Company, the Boston Symphony Orchestra, "The Garden of Allah" and such other huge shows as might be passing through Cleveland.



AMANDA HENDRICKS

If this were your name!
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CONSOLIDATION OF AGENCIES IN CHICAGO FALLS THROUGH

Meeting in New York This Week Between Sullivan-Considine Representatives and Western Vaudeville Ass'n Heads Results in no Action Being Taken.

The meeting in New York this week of Charles E. Bray, John W. Considine, and Fred T. Lincoln, is said to have brought about naught as a result, through Mr. Bray, the general manager of the Western Vaudeville Association, placing a veto upon all proposals for the Sullivan-Considine branch at Chicago, to consolidate with his agency.

Mr. Lincoln is temporarily in charge of the S-C's Chicago agency. He is rated as the general manager of the Sullivan-Considine Circuit. Lately in the middle west there has been strong rivalry between the two agencies for business, with each picking a house off here and there from the other, although the warfare is said to have caused the W. V. A. to become stronger in that section.

While it has been believed that a friendly feeling existed between the S-C people, and the Bray-Martin Beck contingent (which controls the W. V. A.), rumors from Chicago of late have not substantiated this understanding. Many of the reports spreading about are said to have been inspired. The conference in New York is thought to have been called by virtue of the existing conditions.

At the meeting Monday in the Orpheum Circuit offices, where the men met, Martin Beck, who was present, is reported to have washed his hands of all participation in any conclave that would interfere with any decision reached by Mr. Bray, who was to give the deciding say-so. Thereupon it is said, Mr. Bray did not favor the Considine proposal, and the meeting adjourned, without date. There remains a future chance of the agencies agreeing, according to understanding.

Chicago, Nov. 8.

The Western Vaudeville Managers' Association, through its general manager, C. E. Bray, has caused Walter F. Keefe, manager of the Theatre Booking Corporation and local representative of the Miles Circuit of vaudeville theatres, to be served in a lawsuit calling for \$50,000 for alleged criminal libel.

According to the plaintiffs, Keefe has written several managers booking through the Association, notifying them the Association was on the verge of disruption and that Messrs. Beck, Kohl, Middleton and the other financial interests behind the W. V. M. A. were about to withdraw from any responsibility, inasmuch as any interests other than their own were concerned. Also that the Orpheum circuit intended closing down the several theatres in the smaller middle-western towns because of poor business.

Rumors of this kind spread until Martin Beck placed advertisements in

several of the trade papers making a denial.

After being served, Keefe immediately instructed his attorneys to commence a counter suit against the Association for \$75,000. Keefe claims a sign has been placed on one of the walls on the eleventh floor of the Majestic theatre building notifying acts that should they play the "Keefe time," they need look for no booking through the Association. He also states that several of the individual agents have personally told performers that they will be blacklisted should they play for him. On this ground he seeks to recover damages.

COMMISSIONER CAN'T COLLECT.

The issuing of licenses to theatrical agents is almost through for 1911-12. The records up to date show a big percentage of agents who have changed their titles.

Last year at the Commissioner's office 170 were recorded as theatrical agents. Seventy is the highest number reached since May 1 last. At the Commissioner's office it was stated this week numberless complaints are coming in from actors wanting the office to collect salaries, believing this to be a duty of the Commissioner. The Commissioner wants it understood his office is not a collection agency.

THREE MAIDS FROM KENOSHA.

Chicago, Nov. 8.

Three stage struck maidens hailing from Kenosha, Wis., were taken into custody by the local police last Saturday at the new Chicago and Northwestern Railway station.

They gave the names of Angeline Bowers, sixteen years old; Anna Schroeder, fifteen, and Nellie Lawson, fourteen, stating they had come here for the ostensible purpose of going on the stage, presumably in one of the State street music halls.

The girls were sent to the Juvenile Home, pending the arrival of word from their parents.

SECOND GUARANTEED ORPHEUM.

Sacramento, Nov. 8.

The new Orpheum Theatre here opens to-night, thereby adding one more town to the circuit, but without increasing the number of weeks' time. The house will play four days a week. Hereafter the Oakland Orpheum will change its bills weekly.

The Sacramento Orpheum is made possible through a guarantee by the leading citizens of the town of certain receipts, under a plan similar to that in effect at the Orpheum, Evansville

Alice Hanson (Hanson and Bijou) and Ralph Markee (Markee Bros), were married in Kansas City, Mo., Oct. 18.

TO TEST CANCELLATION CLAUSE.

The Marquards who played two weeks at the Folies Bergere sometime ago have started an action against Jesse Lasky and Henry Harris for alleged breach of contract.

The foreign dancing act makes a claim they were booked for four weeks and after two weeks, were cancelled according to a clause in their contract, which stated an act could be closed if in the opinion of the management their work was unsatisfactory. The clause reads that the cancellation might be made at any time. It is this point that the act wants to test in a legal way.

The fact that they worked two of the four weeks and then were cancelled will be used as an argument against the validity of the clause. House, Grossman & Vorhaus are the attorneys for the act.

A NICE POINT INVOLVED.

Chicago, Nov. 8.

Jules Von Tilzer, local representative of the Al Von Tilzer Music Co., creator of the noiseless soup spoon and according to his billing, "The Maker of a Thousand Songs" took his second flyer in vaudeville last week after a nine month's lay off. It proved quite disastrous.

While Jules and his six foot-four Prince Albert made doubly good on the entertaining end and according to himself was a near-riot at every one of the three or four dally frolics, it took a scene shifter to throw cold water on his vaudeville aspirations.

Friday while listening to the orchestra play his overture Jules was preparing to dash on and knock 'em over, when the gable end of a scenic shanty connected with Julius' right optic. When the warbler had returned to earth, his pretty evening dress shirt was covered with claret. Hastily rearranging his appearance and aided by a slice of adhesive, he wobbled on, apologized to the houseful and then went through his routine. Jules claims he went better than ever before. This week at the Apollo he is going to keep the apology and red shirt in the act, but has temporarily eliminated the slapstick stuff.

The skeptics claim that it wasn't a piece of scenery that struck Jules. They admit the object came from somewhere, but owing to the speed and sudden stop, made it impossible for the victim to determine from whence. As Von Tilzer appeared without a net, the point cannot be definitely settled.

CAN'T STRING MOLASSO.

Reports from Mexico are to the effect that G. Molasso's company has been laying off in Mexico City for the past fortnight, due to a misunderstanding regarding terms between the local management and the pantomime impresario.

Molasso went south under a guarantee, but the "greasers" have a playful habit of welching on their agreements. Molasso had had a previous experience with them and probably doesn't intend to be "strung" a second time.

Georgie Moore and her act opened in Troy this week, placed by Joe Wood.

LAUDER IN CHICAGO.

Chicago, Nov. 8.

The Harry Lauder show is here at the Lyric playing to capacity business. A daily and nightly parade precedes the performances and a miniature aeroplane floats over the city announcing the presence of the Scotchman. These advertising features promise to make the Chicago engagement the record one of the trip. No figures could be secured from the management.

The Lauder tour has been a series of receptions for the Scotchman from notables along the routes. It's growing to be a very ordinary occurrence for only a Mayor to show up at the depot.

At Ottawa, the Duke and Duchess of Connaught were among the receiving bunch; at Albany, Governor Dix showed, while at Utica Mr. Lauder met Vice-President Sherman.

Mr. Morris is meeting some regular people on this trip. If he lands one house per person per town, he can return to New York with another circuit.

UPSET OVER ANGORA.

Chicago, Nov. 8.

Abe Jacobs and the stage crew of the Majestic theatre carry a mysterious look on their faces these days. They may be seen looking up dark alleys and down coal chutes at all hours of the night.

A question as to the reason brings a reply to the effect that "Harry Thaw" is out. "Harry Thaw" is the large Angora cat, the pet of the theatre.

While Jacobs is quiet on the subject, it is thought that some performer took a fancy to "Harry Thaw" and aided by a basket conveyed the Angora to parts unknown. A hundred dollar reward (stage money) is offered for the "molly's" return, and no questions asked.

TOOTS PAKA.

Toots Paka returns to Hammerstein's next week after playing the early part of the season in the leading houses of the United Booking offices in the East. Broadway has always taken kindly to the novel and altogether original turn, not only in the vaudeville houses, for the act was far and away the applause hit of "The Echo" at the Globe Theatre, New York, last season. The weird and artistic accompaniment to Miss Paka's original dances, as played by native Hawaiian musicians, is no small factor to the pleasing offering, contributing largely to the atmospheric effectiveness of the artistic terpsichorean presentment.

Next week will be rather a quick return for Toots Paka at Hammerstein's, where she appeared during the summer. The Casey Agency represents the act.

BREAKING EVEN.

In the fight for houses now raging between the Family Department of the United Booking Office and the Prudential Vaudeville Exchange, the two factions broke even last week.

The Family Department took the Orpheum, Schenectady, from the Prudential; that booking office now has the Lyric, Rome, heretofore booked by the U. B. O.

GUESSING WITHIN TWO WEEKS AIM OF BOOKING AGENTS NOW

**Saving the Labor of "Pencilling In" and "Rubbing Out"
on the Route Sheets for Dubious First Contenders.
Some Small Ones Closing the Past Week.**

Guessing within two weeks of when a show will close is the latest pastime of the bookers for the legitimate houses. One of the routing men in a large agency this week informed a VARIETY representative it wasn't as hard as it might appear.

"We guess 'em out within two weeks," said he, explaining by that, that though the show thought it had a route for the season laid out on the books, the route was never carried two weeks beyond the current date, which saved the labor of pencilling the show in on the sheets, and the many erasures which would have to be made otherwise upon the company going overboard.

"We generally size them up right," continued the booker. "You can't go far wrong, and where the 'doubtful' sign is hung on those we do book, it seldom happens we fall down."

Pittsburgh, Nov. 8.

The Pollack Brothers, who have a vaudeville agency in this city, booking "small time" acts, thought they would pick up some change with a "small time" show called "The Isle of Smiles." The show should have been named "Gloom." After it played to less than \$90 at one stand, the Pollacks said it was too big for the small towns. The small towns kept on agreeing with the statement, until the production is now on its way to the storage place, where all good shows finally land, unless the sheriff becomes the custodian.

The Pollacks will probably keep right on with vaudeville.

The Mme. Nuola concert company, booked for ten weeks of time over the Cort circuit in the northwest, played a preliminary week in the south, opening Oct. 30. At the end of the week, last Monday, the company closed in Wheeling, W. Va., without receiving any salary.

Marini and Bronski, the Russian dancers, had cancelled their vaudeville dates to accept the Mme. Nuola engagement, and are now endeavoring to have their two-day dates restored.

Albany, N. Y., Nov. 8.

The burlesque "turkey" travelling under the title of "The Girls From Bohemia" passed away at Troy Friday. The turk couldn't stay out until Thanksgiving, the saddest news of this season so far.

This was the show trading upon the name of Max Spiegl's "Queen of Bohemia" company, a regular burlesque organization on the Eastern Wheel.

Long Branch, N. J., Nov. 8.

The final tour of "The Cash Girl" flopped at Red Bank last week. The show quite sensibly stuck around New York. The man who put it out this

year has two other shows on the road. For the sake of the others, omit his name from the obituary column.

"The Strugglers," Harry M. Horkheimer's show, which last showed in Troy, N. Y., last week, did not open at the Bijou, New York, as advertised Monday, owing to a chain of circumstances attending the failure of the management to get the scenery into New York and the refusal of the company to go on unless past due salary was paid.

The biggest snag was encountered at Troy where John Dean, a prominent member of the company, got upon his high horse because no salary was forthcoming and attached the scenic equipment. When last heard of the outfit was still under watch at Troy.

Horkheimer cajoled, entreated, begged and implored the company to remain intact and make the Broadway opening. But the majority stood pat on the immediate payment thing and the management had to postpone the New York opening.

Horkheimer expects to have another company present the piece at the Broadway house next Monday.

Philadelphia, Nov. 8.

Hast heard of Duboise? It's in Penn. Also it was the dropping off place for "The Turning Point." Happened Nov. 4.

The show holds a record for '11-'12. It has closed twice since September. L. A. Johnson took it away first, and saw it pass over, then someone else got an idea. There's no chance for a third trip.

"The Arrival of Kitty," after a rejuvenation in New England territory, closed in Virginia, the members making their way back to New York as best they could. The show struck a succession of towns where no profit was received, until the members believed something had been wished upon "Kit."

Syracuse, N. Y., Nov. 8.

The Metropolitan Stock Co., which had been playing three-night stands on the chance of seeing some money, gave up all hope after Fulton, N. Y., last week.

"His Wife Decides," a show lately produced and travelling by special car, will be brought into New York after this Saturday's performance.

The management believes the work out on the road determined the piece will become a success on Broadway. Broadway will be scoured in the quest of a theatre in which to prove the opinion.

TANGUAY OUT; LLOYD IN.

It is more than likely that within a couple of weeks Eva Tanguay will leave the stellar role of "Little Miss Fix-It," and return to New York, when her managers, Werba & Luescher, will provide a piece that will be written for her. The Southern press did not fall over itself praising Miss Tanguay as a legitimate actress. This may have had some bearing upon her dislike for the part.

Alice Lloyd, also under contract to the firm as a production star, was called to New York this week for consultation over the vacancy being filled by her. Miss Lloyd had but finished three weeks of a temporary season in vaudeville, when receiving the message from her legitimate managers. It necessitated the postponement by her of opening Nov. 13 at the Colonial, New York, for six weeks on the Percy G. Williams Circuit.

Miss Lloyd is considering the "Fix-It" proposition. She has not seen the show. It is playing one-nighters in the south just now, working into New Orleans, where it is to remain for a week commencing Monday. The show will go to the Coast, if Miss Lloyd consents to star in it. Baltimore will have "Fix-It" for week of Nov. 20, with the Grand Opera House, New York, the week after. Miss Lloyd may step in Dec. 4, when the piece opens at Philadelphia. Miss Tanguay says Nov. 18 will be her last playing date with it.

Miss Tanguay replaced Norah Bayes in "Fix-It," taking the emergency call from the firm, and signing a contract for two years with them. Miss Tanguay is not happy in the role, it is said, and has indicated as much to her managers.

Mark A. Luescher this week said there was no chance of Miss Tanguay returning to vaudeville, while under contract with them.

By the chance freak, which has thrown so many vaudeville names into association with "Little Miss Fix-It," Bayes and Norworth, upon being involuntarily released from their contract with Werba & Luescher, were given the vaudeville dates on the Williams time Miss Lloyd was obliged to postpone.

"THE FAMILY" REOPENING.

"The Family" will be sent out again, starting from New York about Nov. 20. The show closed in the middle west two weeks ago. It will now play "Syndicate" time in the east.

SOUSA HERE DEC. 10.

John Philip Sousa, after completing his tour of Texas, has 100 concerts to play before he will reach New York. Sousa is announced for one concert in New York after an absence of over two years, playing the Hippodrome, Dec. 10.

ROYAL PARTY FOR "BUNTY."

(Special Cable to VARIETY.)

London, Nov. 8.

Last night at the Haymarket the King and Queen, with the Prince of Wales, Premier Asquith and the Duke of Connaught saw "Bunty Pulls the Strings."

SHOT NEIL McKAY BY MISTAKE.

Houston, Nov. 4.

Neil McKay, leading man of the "Madame Sherry" company, was seriously wounded Sunday night, having been mistaken for a burglar. A bullet struck him in the right leg, shattering it so badly he will be confined to the hospital for several months. He may have to retire permanently from the stage.

McKay was suffering from insomnia. He wandered about town after the Sunday evening show. Two policemen, believing he was acting suspiciously, accosted him. Mistaking them for highwaymen, McKay started to run, when he was fired upon.

FRISCO PANS "BRIGHT EYES."

San Francisco, Nov. 8.

For the current week at the legitimate houses, Sam Bernard at the Cort continued to please and is doing a good business.

"In Old Kentucky" at the Savoy, drawing big; "Pudd'nhead Wilson" doing very well at the Alcazar; "Bright Eyes," with Cecil Lean and Florence Holbrook, opened Monday at the Columbia. Business has been fair.

The local press severely criticizes "Bright Eyes," declaring it dull, full of vulgarity, that the costumes are cheap, ugly and dirty.

NAZIMOVA'S NEW OPENING.

Atlantic City, Nov. 8.

Another season's start will be made by Nazimova tomorrow evening at the Apollo, when she will appear in "The Marionettes," by Pierre Wolf, again under the management of Charles Frohman.

"MME. X'S" LOSING WEEK.

For the second week since a "Mme. X" show has been out, the company in the northern part of New York State last week came out of the period a loser.

Business held up fairly well, but the show is an expensive one to tote around. While the loss was not large it hurt, as against a steady succession of winning weeks.

The previous loss recorded for the same piece was \$13, attributed to an unusually long and necessary "jump."

GOULD HAS "THE GIRL."

It may have been the title, "The Girl," or it may have been the name of the man who says he is going to produce the show that made the booking offices listen this week, when letters came in to them from George A. Gould, of Philadelphia, mentioning that a route for his ("The Girl") production would be appreciated.

Further than that, and the report of another Gould having been behind another girl show ("The Motor Girl") once upon a time, nothing more is known of this George A., who only missed being the eldest son of Jay Gould through having a middle initial.

FOR DREW-BARRYMORE.

When George Cameron wrote "Stalled," he gave to vaudeville a sketch that will be played for the first time at Mt. Vernon, N. Y., next week, as the second vehicle this season for Sydney Drew and Lionel Barrymore.

STRAIGHT VAUDEVILLE SHOW WINTER GARDEN'S POLICY

**Reports Say New Program There Next Week is Laid Out
In "Acts", With "Vera Violetta" as a Number,
Show Closing With Annette Kellermann.**

The Winter Garden's next entertainment, scheduled to start Nov. 15, will be nothing more or less than a straight vaudeville show, according to reports about.

"Vera Violetta," the Viennese operetta, heavily billed as the feature of the next Winter Garden show, is said to be simply a somewhat lengthy number.

The frame-up of the show as at present laid out is as follows: First part, vaudeville, opening with Spanish Dancers, Lydia Barry, Belle Baker, Annette Kellerman, Frank Tinney. Then will come an intermission, after which "Vera" will be given, running for about two hours.

The principals of the defunct Winter Garden road show were told to report at the Garden Tuesday for their salaries. After waiting around for a couple of hours they were paid in checks.

Jose Collins, the English comedienne, arrived in New York last Friday. She will have one of the principal roles in "Vera." Gaby Deslys, engaged by the Shuberts at \$4,000 weekly to play her sketch at the Garden, is giving her playlet a vacation, having been assigned a role in the production. It is said Gaby refused to go on the road at the head of a vaudeville company, and the Shuberts "took care" of her contract in this way.

The offer of the Shuberts for Dazie to appear in the next show at the Garden has not been accepted by the dancer, who will play vaudeville until called for the production following "Vera."

Dazie may open in vaudeville the later end of the month. She has been offered \$1,250 weekly for the New York houses, and will probably receive \$1,500 outside New York. A new ballet act, with Sig. Bonifiglio and fourteen young women, will be Dazie's next variety offering. It is booked by Jenie Jacobs, of the Casey agency.

GETTING OUT "HOLY NAME."

The Morrison-Hefferlein company is completing plans for a road production of "The Holy Name."

Louis Morrison has out "The White Sister" at present, with Jeanne Fowler featured.

ACCIDENTALLY KILLED.

Elmore, Minn., Nov. 8.

The rehearsal of a play here yesterday by amateur actors resulted in a tragedy, when Harry Blair was accidentally shot dead by Clarence Hesseldehl, who fired a revolver supposed to contain blank cartridges.

SCHEFF CHORUS WALKED OUT.

Fritzi Scheff, who closed her New York engagement at the Lyric Saturday night last, did not inaugurate

her road tour Monday, as planned by the Shuberts, owing to the refusal of her chorus to accept the conditions for four months of one-night stands.

The chorus stood pat, with the result that a new one had to be recruited. After hurried rehearsals, the Scheff company opened Wednesday night in Buffalo.

"The Duchess" is going to do some tall traveling between now and spring. Several of the chorus said that it was pretty "soft" for Miss Scheff to travel in her own special car, but that the traveling outlook for them was anything but inviting.

Sam Garsten, who piloted the Winter Garden show, which closed in Philadelphia, is in charge of the Scheff road tour.

WAYBURN WITH DILLINGHAM.

Ned Wayburn, the stage director and producer, has at last come to the parting of ways with Lew Fields, the final separation coming last week.

It is understood Wayburn has signed a nice yearly contract with Charles B. Dillingham, and that Fields will go it alone with his show stalling, assisted by those already in his employ.

THE EMPIRE'S SEASON.

John Drew leaves the Empire Dec. 2 and will be followed by Ethel Barrymore in "The Witness for the Defence," by A. E. W. Mason. Miss Barrymore will remain at the Empire until the middle of January, when she will likely be followed by Maude Adams.

SAYS "DR. DE LUXE" IS ALIVE.

The "Dr. De Luxe" (Ralph Herz) show will not close, according to the Jos. M. Gaites office chiefs, who say the attraction is routed until Feb. 15. Another engagement is planned for Boston.

TEMPLE REHEARSING "JACINTA."

"Jacinta," the new John Cort musical show, will not be able to open Nov. 20, as first arranged, as a new man is in charge of the rehearsals.

Ed. Temple, formerly of the Hippodrome, is now directing the work.

OPERATES ON WILL DAVIS.

Chicago, Nov. 8.

Will J. Davis, assistant manager of the Illinois theatre, suffering from an attack of appendicitis, was successfully operated upon Sunday at the Henrotin Hospital.

Jas. H. Cullen will start a round of the Percy G. Williams houses Nov. 20, placed by Jas. E. Plunkett.

KLEIN PLAY ISN'T THERE.

Boston, Nov. 8.

Charles Klein's new play "The Outsiders," was produced at the Majestic for the first time on any stage Monday night. The title is rather appropriate. Compared with the other works of Mr. Klein, this piece is an outsider.

Called a comedy, it is now and again, at other times melodrama, pure and simple. Some stages of the piece had better be left unnamed.

The story is a light one, and like all of Charles Klein's plays, is taken from incidents in every day life. For this he has chosen as the subject matter, an attempt by a "newly-rich" family to break through the hard crust of society.

The cast is a good one. The acting is superb when there are lines and situations of value to handle. The trouble with the action of "The Outsiders" is that the plot changes too frequently.

Many of the situations are preposterous. The action is more and more impossible as it progresses. There is no real development. Only the acting saves the play. Many scenes are a bore.

Honorable mention must be given to Orme Caldara and Jane Cowl for their superb work. Many others in the cast did very well. The author will doubtless get busy with his offering. It has only this week to run here, and it is said that the play will be stored until the first of the coming year. It was reported here that the piece was to be discontinued even if a success. The company goes on the road and will continue with "The Gamblers" for the rest of the season. The cast and the characters are:

Royston.....	Orme Caldara
James Blakely.....	De Witt C. Jennings
C. Talbot Berriman.....	Charles Stevenson
John Dawson.....	Frank Campau
Taylor, a Bell Boy.....	Geoffrey C. Stein
Rush.....	George Backus
Dr. Brent.....	Charles Burbridge
Bell, a Reporter.....	William Postance
Layton.....	Fred Strong
Hotel Clerk.....	George Wright, Jr.
Lockwood.....	Edward J. Norris
Phyllis Beriman.....	Jane Cowl
Hattie Dawson.....	Sarah Truax
Mrs. C. Talbot Berriman.....	Amelia Mayborn
Mrs. James Blakely.....	Florence Huntingdon

"MARIETTA'S" STAY CUT DOWN.

Chicago, Nov. 8.

"Naughty Marietta," with Emma Trentini, which opened at the Colonial theatre here for four weeks, Oct. 29, closes Saturday night and takes to the road again.

The opening night's receipts were \$1,700. Before the first week was over, they had dropped to about \$600 a performance.

The local papers roasted the show, one even going so far as to say the star could not sing.

ANOTHER BROADWAY WITH AN IF.

Zelda Sears and company, now rehearsing in "Standing Pat," the Bayard Vieller show which has been renamed, will give the piece its first stage showing out of town Nov. 20.

Unless the show falls down it will be brought into New York. Miss Sears' last Broadway appearance was in "The Nest Egg" at the Bijou. It proved unprofitable on the road and was closed.

Fred G. Latham, who staged the Kitty Gordon show and all of the Fritzi Scheff pieces, except "The Duchess," is putting on the new Sears' show.

LARUE SHOW NOT IN SHAPE.

Grace LaRue in her new show, "Miss Betsy," is not coming into New York for sometime yet. The show played Baltimore last week where Alex. Johnstone, who wrote the music, made some important changes in the score, interpolating some new songs of a lighter vein for the star.

Several numbers introduced by Miss LaRue have been considered too heavy and they have been taken out for the new music. The show is playing St. Louis this week and will work its way to Philadelphia.

Byron Chandler, in private life the husband of Grace La Rue, has placed Miss La Rue and her musical play, "Betsy," at the disposal of the Shuberts. As a result, they have jumped from the Klaw & Erlanger houses into the former's theatres, appearing at the Garrick, St. Louis, this week.

St. Louis, Nov. 8.

Grace LaRue was successful in her new opera, "Betsy," upon appearing at the Garrick Monday night. The costliness of the production caused talk.

ONE OFF; ANOTHER ON.

Philadelphia, Nov. 8.

"Graft," a political drama by William B. Maloney, former secretary to Mayor Gaynor of New York, which started to play a three weeks' engagement at the Walnut, with Frederic Thompson, as the producer, closed Saturday night.

Robert Drouet and Lillian Meyers, an Australian actress, were in the leading roles.

Mr. Thompson is getting "Elizabeth's Chauffeur," a new farce by John T. McIntyre, a former Philadelphia newspaper man, ready for production, the premiere due within the next month.

KEEPING "THE ARAB" OUT.

Not caring to record two calamities in one week, Henry B. Harris has passed the black sign upon "The Cave Man" at the Fulton. It is to go stagehouseward after this Saturday.

Mr. Harris' other doubtful piece of theatrical property, "The Arab," will continue, with Robert Edeson, present star of "The Cave Man," transplanted to succeed Edgar Selwyn.

Mr. Selwyn wrote "The Arab," and has been playing the principal male role. He announces he is done with the stage as an actor, and will leave for Algiers, Dec. 4, in company with his wife, Margaret Mayo. They will spend some time there gathering new play material.

"The Arab," after its engagement at the Grand this week, lays off a week giving Mr. Edeson a chance to get up on the Selwyn role. It will start toward the Pacific Coast.

JORDAN GOES TO EUROPE.

Walter Jordan, of the play brokerage firm of Sanger & Jordan, sailed for Europe last week to close contracts to represent a number of foreign managers in this country.

Fred Ward was last heard from at the Sherman House, Chicago—then he moved.

"BUNTY" MUST MOVE.

"Bunty Pulls the Strings" will soon move. The Shuberts must find another theatre to house the successful attraction. This is necessitated because William Collier's contract with the Shuberts contains a clause giving the comedian the right to come into the theatre bearing his name, at any time he may elect. Collier has notified his managers that he wishes to open at his own playhouse Nov. 27. No amount of persuasion can make him change his mind. Hence exit "Bunty"—enter Collier.

William A. Brady, who owns a half interest in the American presentation of "Bunty," is afflicted with another somewhat similar dilemma owing to the enormous success of "Bought and Paid For." He has worked up a large subscription sale for the season of Grace George at The Playhouse, with the understanding he would present his wife in a series of high grade productions. These were to begin the latter part of October and have already twice been postponed.

The problem now confronting Mr. Brady is what to do with "Bought and Paid For." Moving a success to another theatre has been found on occasions in the past to be hazardous. There is only way out of a failure, but with a success it is a different proposition.

The success of "Bunty Pulls the Strings" has been such that the Shuberts and William A. Brady have already planned to have another company playing the piece in this country.

The brother of Graham Moffat, the author, has gone to Scotland to bring back a complete cast of capable Scottish players. It is expected that the second Bunty outfit will be sent right into Chicago for an indefinite run there.

RACING AT CHARLESTON.

Charleston, S. C., Nov. 8.

Three months of racing to commence in January will place this town on the boom theatrically. It has given good returns so far to the incoming shows.

"The Gamblers" drew \$1,000 at one performance last week.

"PEGGY" ON GOOD AUTHORITY.

All reports to the contrary, Thomas W. Ryley's production of "Peggy" will not be withdrawn, but is shortly to be brought into New York, even if it becomes necessary to rent a theatre outright.

This is said to be the declaration of Irving Stern, of Stern Brothers, department store magnates, who is said to be the financial sponsor for the enterprise.

CLAIMS COAST RECORD.

The Pacific Coast record for theatrical receipts is claimed by Morris Gest, for the Gertrude Hoffmann show.

Last week VARIETY printed a dispatch from Frisco saying that when "Alias Jimmy Valentine" played the second week of its engagement at the Cort there recently, the box office receipts were \$17,000.

Miss Hoffmann and her Russian Ballet appeared in the Coast city later, securing \$19,757 in one week, says Mr. Gest.

LOOKING FOR DOLLAR HOUSE.

Gus Hill will bring his "No. 1" "Mutt and Jeff" company into New York for a run some time this season, playing it at dollar prices. This much is certain. What house will get the attraction has not been decided upon.

Hill is in negotiation for the Savoy and Circle, now picture houses, and the Bijou and Weber's, at present under the \$2.00 regime. The manager favors the Circle as the most favorable of the available houses that can be had almost immediately.

There is also some talk of placing the New York theatre at his disposal at the conclusion of the run of "The Enchantress," now doing excellent business with indications that it will continue for some time.

The present bookings of the "No. 1" "Mutt and Jeff" company are in good stands up to and including Christmas week.

The fourth "Mutt and Jeff" company, now in rehearsal, opens at Atlantic City, No. 20.

SIMONE IN ROSTAND PIECE.

Edmond Rostand's "La Princesse Lointaine" ("The Princess of My Dreams") will be adapted for an American presentation by Liebler & Co., by Louis N. Parker. The show is expected to be produced in a month or so with Mme. Simone in the title role. The French actress is at present at Daly's.

The new piece will be shown in a theatre further uptown than Daly's. The men behind expect to put it over for a successful run.

BRADY IN WITH LORRAINE.

H. Archer Reeve, representing Robert Lorraine, arrived in New York from London this week to conclude negotiations for the British rights to "Bought and Paid For."

Upon his arrival he left almost immediately for French Lick Springs where William A. Brady is taking a ten days' rest. There it is expected that a contract will be made by which Brady and Lorraine will make the English production in partnership.

RAE STOCK IN REP.

The Rae stock company is thinking of starting off on a road tour in a repertoire of plays.

Danny Bagnell will be the manager, also principal player. The booking agents seem to think that if Mr. Bagnell can dig up as good a backer as he is an actor the prospects will be bright.

TRAVESTY AND "PANKY."

Chicago, Nov. 8.

A majority of the vaudeville bill which precedes the "Hanky Panky" piece at Lew Field's American Music Hall, will shortly be replaced by a travesty on "The Littlest Rebel." It is now in preparation.

FLAVIA ARCARO OUT.

Flavia Arcaro retires from the cast of "The Red Rose" (Valeska Suratt) Saturday, and returns to vaudeville, under the direction of Alf. T. Wilson.

If they want the news
They read VARIETY.

REN WOLFF, REAL AUTHOR.

If Ren Wolff's column in the Telegraph was not as long as usual Wednesday morning, Mr. Wolff was not to blame. All Tuesday, while "out for news," Mr. Wolff became the interviewed, through having, with Channing Pollock, turned out what looks to be one of the season's big hits in "The Red Widow" at the Astor, where the Raymond Hitchcock show opened Monday night.

Mr. Wolff saw the show, but from a balcony seat. He was in fear some one would call upon him for a speech, and he didn't want to enter a contest with Mr. Hitchcock, who has a talk for every performance.

Among the "first-nighters" at the New York premiere of the "Widow" was Mr. Wolff's mother, who came on from Ithaca, at the invitation of her son. At every laugh, Mrs. Wolff in the orchestra waved to her son in the balcony. She was kept very busy with both hands.

"The Red Widow" is Ren's real hit, duly crediting Mr. Pollock, a seasoned performer at turning out successful plays. The other thing the Telegraph's star had was "Hell" at the Folies Bergere. The title probably is the manner in which Mr. Wolff now refers to it.

While modestly declining to comment upon himself as an author, Mr. Wolff cheerfully admits that as "Koko" in "The Mikado" for one performance only, he was unquestionably and without any competition, the rottenest "Koko" the world has ever seen.

FRAZEE, THE REALTY OPERATOR.

H. H. Frazee has purchased five lots on West 48th street, directly opposite William A. Brady's Playhouse, on which he proposes to erect a theatre. He has been especially active of late in the real estate field, now owning three plots of ground in New York, all available for theatre sites.

His first purchase was a plot on West 47th street, adjoining the Brewster property. On this it is his intention to erect a theatre and sub-lease as an investment. The recent purchase of the Central Baptist Church on West 42d street, just west of the Amsterdam theatre, is merely a real estate speculation. Mr. Frazee can now dispose of it at a handsome profit.

Chicago, Nov. 8.

Chicago is to have another first-class theatre, according to a statement given out here Monday night by H. H. Frazee, who has been on from New York, witnessing the opening performances of his new show, "The Master of the House," at the Cort.

Mr. Frazee handed out the interesting information that plans for one of the most modern theatre structures in the west are rapidly nearing a climax. The edifice is to be topped by a sixteen story office building and is to cost a lot of money.

Rumors of various locations are rife.

VERSION FOR MARIE CAHILL.

Marie Cahill will appear this season in an adaptation of "The Opera Ball," a German musical piece. It has been previously presented in America, but in German.

SHOWS DIVIDED EQUALLY.

"The Sun Dodgers," the next Lew Fields production, has been put in rehearsal, to be sent on tour as soon as ready and held in reserve for the Broadway Theatre, when "The Never Homes," now there, betrays symptoms of financial anaemia.

Fields this week had two shows running in New York and two in Chicago.

Lew Fields was forced to close his Chicago engagement in "The Hen Pecks" Monday night, owing to the death of his father, Solomon Fields, aged 71 years, which occurred Wednesday morning at the Fields' home, 600 West 150th street.

Fields, accompanied by his brother Charles, business manager of "The Hen Pecks," and Sol. Fields, stage director of the "Hanky Panky" company, American Music Hall, Chicago, hurried here from the Windy City but arrived too late to see their father alive.

Solomon Fields had been ill for several months but was not considered in a serious condition until a short time before his demise. Some years ago he retired from business activities.

Nat Fields, another son, is in Duluth this week. The surviving children at his bedside were Henry, a New York merchant; Ray, the wife of Leo Teller, manager of the Broadway Theatre, Brooklyn, and Mrs. Morris Warshauer of this city, and the widow.

"SPRING MAID" AT XMAS.

Chicago, Nov. 8.

Christmas Eve at the Colonial, Chicago, will see "The Spring Maid" for the first time. It will be the original company, now in the east traveling in this direction.

The same day the "No. 2" "Spring Maid" will be at St. Paul. The Colonial will hold its attraction for a run, but the "No. 2" will head south. It is in Seattle this week and starts east Monday, having made the Coast tour to big returns for "The Spring Maid" managers, Werba & Luescher.

SHAKESPEARIAN REP PLUGGED.

There has been a frame-up arranged for the Shakespearian repertoire company, headed by Frank McIntee and Millicent Evison that has panned out very well so far.

The show rests itself upon the high esteem that all high school, dramatic and literary societies hold the late Bill Shakespeare in. When entering a town these devotees to the art of the drama and the pure in literature are called upon to support the disciples of their master.

So far the appeals have met a ready response, with a consequent prosperous condition of the exchequer of the travelling troupe.

"INTRODUCE ME" WAITING.

A play entitled "Introduce Me," written, produced and managed by Della Clarke, is out touring, waiting for a chance to get in the big town.

The chance looked good while Joe Weber had the show in mind, but the manager of the "dark" Broadway house failed to reach a decision.

Miss Clarke also wrote "The White Squaw."

"CLACQUE" BRINGS ARREST.

Philadelphia, Nov. 7.

Howard Shelly, the press agent of the Metropolitan Opera Company, pulled something new in the way of a publicity stunt here last week, but it happened to be the real thing and resulted in the arrest of Nathan Arlock, an educated Russian, who has been making this city his home and gaining a substantial livelihood as a professional "clacquer."

Arlock's scheme was to offer the services of his "clacque" to the singers appearing at the opera house at so much per "clacque." He got away with it until trying to mulct Mme. Teyte. The little singer has a husband. When Arlock tried to induce Mme. Teyte to give up \$200 to be made a hit in "Cindirion," Mme.'s husband told her to make an appointment at the Hotel Majestic. Arlock arrived and his talk was overheard by the husband of the singer, Press Agent Shelly and a detective. When the blow-off came Arlock was so stunned he fainted, but finally came around and made a clean breast of it.

It is said he has made "successes" for every singer who appeared at the opera house here in the past two seasons excepting Melba and Mary Garden. Arlock is said to have a confederate named Karmil, a Hungarian. He came from Europe, where the "clacque" is a regularly recognized institution.

TIMES ARE HARD.

Times are hard for the legit these days as a casual meeting of actors at the Lambs' Club this week will testify. Seven Thespians who have been connected with stock organizations as leading men accidentally gathered at the same table. Before many minutes had sped by each learned that not one of the seven was under engagement.

A well known Broadway booking agent says present conditions are the worst he has experienced in twenty years.

The dearth of traveling organizations is making the applicants for picture work outnumber the jobs almost ten to one.

GOODWIN ALMOST QUILTS.

New Orleans, Nov. 8.

Nat C. Goodwin discontinued his tour at Little Rock, Ark., Monday night. He had been booked under the agreement that he was to carry a repertoire of four plays, but up to the time of closing has been appearing in but one, "The Captain."

Business had been alternately good and bad during the southern tour. On several occasions the star had missed the matinee performances. Goodwin give as his excuse for closing that the had to appear as a witness in a Federal investigation to be held in New York.

Although Mr. Goodwin was cited to appear in New York in a Federal investigation at once, the court afterward modified the demand so as to permit the star to continue his tour.

Little Rock, Ark., Nov. 8.

Nat C. Goodwin has changed his mind and will continue his tour, re-opening to-morrow (Thursday) at Memphis.

UNSETTLED ABOUT GENE.

Though Jos. M. Gaites sent out an announcement through his press department that Adeline Genee would come to New York to head a "No. 2" "Enchantress" company, the story found little credence along Broadway.

It has been reported from London that Genee might sail for America about Nov. 15, accompanied by her husband. Considerable vaudeville time over here was held for the dancer, at either \$2,500 or \$3,000 weekly until her date of return became indefinite, which caused Pat Casey (Miss Genee's representative) to remove the bookings from the route sheets.

If Genee does come, it is possible she may re-enter vaudeville, but those who know her say it is hardly likely she will head a "No. 2" show of any title, though she might listen to a proposition involving a new production, or as a special feature in a reigning successful one in its original composition.

Mr. Gaites is contemplating a couple of additional "Enchantress" shows to scour the country to secure quick returns on the strength of his very big hit at the New York theatre. Early last week when all other shows in town were feeling the effect of the fleet in the North River as a counter-attraction, "The Enchantress" held to its high capacity mark throughout.

"Gypsy Love" is also looked upon by the legitimate booking offices as a desirable property for a "No. 2" and perhaps "3" company, though A. H. Woods has been wont to throw up his hands of late at the idea.

"MASTER" SHOW IN CHICAGO.

Chicago, Nov. 8.

It looks as though the strength of the theme in "The Master of the House" will command attention to it for a considerable run at the Cort. The story, however, is not appealing, rather repulsive, but this is the only drawback to a masterful play, splendidly presented and acted by the very competent company, headed with Julius Steger, sent here by Woods & Frazer. (The play is fully reviewed under Chicago in the Correspondence of this issue).

The piece opened Sunday night. Its strong finale, with half the house crying, while sobs could be easily heard all over the theatre, gives the play its greatest draught.

Mr. Steger, who decidedly scored, is reported to own the American rights to this adaptation from the German by Edgar James. He is said to have a one-third interest in the profits of the show, receive a salary of \$400 weekly for his services as principal, and five per cent. royalty on the gross for the use of the play.

"THE WEDDING TRIP" CAST.

The Shuberts have completed the cast of "The Wedding Trip," the new comic opera by Mme. de Gressac and Harry B. Smith, with music by Reginald De Koven. The players engaged are Virginia Earl, Christine Nielsen, Dorothy Morton, Gwendolyn Du Barry, Edward Martindale, John McClosky, Arthur Cunningham, Joseph Phillips, John Madison.

CANT HOLD THE MANAGEMENT.

New Orleans, Nov. 8.

Judge Renshaw, of the First City Court, has rendered a decision in the case of Reinhardt vs. Klaw & Erlanger, that should command the strict attention of theatrical managers. The decision is to the effect that all "ticket purchasers should examine their tickets before leaving the box office," as the management cannot be held responsible for mistakes after they are given out.

The three children of C. Reinhardt called at the box office of the Crescent theatre on a Monday, purchasing tickets for the matinee performance the following Saturday. The treasurer gave them one matinee ticket and two night tickets. The children attended the matinee and were given their seats by an usher. A few moments later some one came with matinee tickets for the same seats. The usher examined the tickets and discovered the mistake made by the treasurer. The best the management could do was to provide standing room for the children.

When the children went home they acquainted their father with their experience. He brought suit against the management. In rendering his decision, Judge Renshaw said: "The management could not by any source of reasoning have allowed the children who held tickets for the night performance to occupy seats for the matinee for which two other patrons held tickets. To ask the theatre to do that would be," held the court, "asking it to accommodate one party by doing an injustice to another."

"THE CHALLENGE" UNWORTHY.

Atlantic City, Nov. 8.

Guy Bates Post appeared at the Apollo Monday evening in a new show by Edward Childs Carpenter, entitled "The Challenge." It was played for a week in Washington before coming here.

The piece is rank melodrama and not likely to appeal to frequenters of the better class houses.

Mr. Post gave a fine performance of an unworthy role. Maude Gilbert, leading woman, and Macey Harlan in a character role, also did well.

In its present shape the show is not likely to go into New York.

THE LYCEUM LEASE.

Charles Frohman has taken over the management of the Lyceum theatre, adding one more house to his string of theatres in the metropolis.

Several reasons are given for the retirement of Daniel Frohman from the management of the Lyceum, the principal and probably correct one being his assuming the directorship of the new New theatre, which is to be finished in the fall of 1912.

At Daniel Frohman's office it was denied he had recently been offered the management of the New theatre, but no further information was vouchsafed.

Both Augustus Thomas and Daniel Frohman are being freely mentioned as the selection by the directors of the New theatre for their second attempt to establish a high class repertoire theatre. From an outside source it is learned Messrs. Thomas and Frohman are being sought to work in harmony but that while neither one would pledge himself absolutely to accept the appointment, both have indicated a willingness to have a try provided they would have full sway without interference.

Daniel Frohman has long desired to again conduct a repertoire theatre in New York, in which plays could be produced without worrying about the box office takings. His years of experience at the old Lyceum theatre (on Fourth avenue) when he conducted for many years the best stock company New York ever had, eminently fits him for the post of artistic director of the New theatre. At the same time a combination between him and Mr. Thomas would, in the eyes of the sponsors for the enterprise, be ideal. Diplomatic negotiations to that end are in progress at the present time.

Charles Frohman's assumption of the lease of the Lyceum for the next three years indicates his brother has made other plans for that period.

POWERS MAY SWITCH.

As the result of several close conferences with Sam H. Harris, of Cohan & Harris, James T. Powers, the comedian who was last starred under the Shuberts' banner, will very likely annex his name to a C. & H. contract.

Mr. Powers still continues his hunt for a suitable starring piece. It is understood Cohan & Harris have Powers in view for one of their new plays that they have on the producing table.

PLYMOUTH, REPERTOIRE HOUSE.

Boston, Nov. 8.

The new Plymouth theatre recently opened by the Lieblers, will be a repertoire house exclusively, beginning in March. The theatre will offer such people in the cast, as George Arliss, Mary Mannering, Margaret Anglin, Lennox Pawle and George Giddons. In addition to these artists, scores of the younger actors and actresses of the Liebler companies will be sent here to show their real worth.

The plays to be produced will range from the Shakespearian order to those of the present time. Original productions and works will also be tried. There will be no change in prices.



FERNANDA ELISCU

"POP" PRICE "WHEEL" CIRCUIT OF "SMALL TIMERS" SOUTH

Clarence Wies, Has Thirty Towns Lined Up. Playing at 10-20. No "Opposition" Vaudeville Booking Office in New York.

To bring in sufficient theatres to operate a "small time" vaudeville circuit on a burlesque "Wheel" plan, has been the aim of Clarence Wies, of the American Booking Exchange, New York, controlled by his father, who also owns a large number of legitimate theatres in the south composing what is known as the "Wies time."

Mr. Wies has other southern theatrical managers interested with him. A corporation has been formed with \$250,000 as the capital stock. Booking offices will be established in New York City, where complete shows will be routed, and sent intact over the time, playing a week in each stand, at ten and twenty cents admission.

The benefits and advantages of the Wies arrangement is the compact circuit, with transportation between "jumps" averaging about \$2.50.

The "Wheel" plan, if proven successful in this venture, will be extended to other sections of the country, by Mr. Wies, who will draw for available theatres upon the legitimate theatre connections his father's office has with all the "one-nighters."

In the southern towns selected, many of the houses are playing stock or combinations, with varying success. Each theatre chain owner approached readily listened to the vaudeville proposal, and thought well enough of it to enlist in the proposition, without delay. In the financing of the circuit, some of the company's stock will be offered for sale in the cities where the theatres are located, and its promoters are well known.

The towns chosen for the "Vaudeville Wheel" are Houston, Galveston, San Antonio, Austin, Waco, Ft. Worth, Dallas, Oklahoma City, Tulsa, Mobile, New Orleans, Macon, Atlanta, Birmingham, Chattanooga, Nashville, Little Rock, Hot Springs, Shreveport, Richmond, Norfolk, Greensboro, Charlotte, Columbia, Charleston, Savannah, Augusta, Jacksonville, Montgomery.

In none of these cities, said Mr. Wies to a VARIETY representative, would his houses be looked upon as "opposition."

The location of the local booking office and its manager will be decided upon this week.

PICTURE ORDINANCE READY.

An ordinance to place the moving pictures in New York under municipal control was handed to Mayor Gaynor this week. It was prepared by a committee appointed by the Mayor.

In replying to an attack made upon the National Board of Censors by the Woman's Municipal League, and printed in the World, John Collier, secretary to the Board, claimed the Censors had ordered the destruction of

films amounting in money to \$1,200,000.

Mr. Collier had nothing to say on the subject of the morbid and ghastly films passed by the Board, and which have resulted in an agitation that will sooner or later place the entire moving picture business under the strictest of supervision by either national or local authorities.

But last week the Pathe Weekly shown in one of the largest vaudeville theatres in New York that draws its matinees almost entirely from women and children, displayed a murder scene which occurred in the west somewhere, so far away no one in the house may have heard of it before the sheet told the story.

The National Board has been particularly partial to murders in moving pictures, ever since its inception. By the picture people the Censor Board has been a moment of laughter when thought of. The Motion Picture Patents Co. ("The Trust" of the picture business), made its censoring meetings strictly private from the trade papers. The impression escaped at that time, ever since at large, that the Motion Picture Patents Co. has always been the Board of Censors, with the others connected with the Board closely resembling the mute figures seen on the sheet.

NO ROOF ORCHESTRA.

The orchestra no longer plays for the acts on the New York Roof. The string instrument boys found the grind too hard, especially on the "try out" nights and claiming additional pay for the "extra music," quit their posts when no additional mazuma was handed out.

The Roof Orchestra now consists of a piano and drums.

GREAT BUSINESS AT 10-20.

"Billy, the Kid," is some kiddo, anyway down around the Pennsylvania villages of which Allentown forms a part.

At Allentown, Oct. 28, "Billy" on its seventh return date in the town, and playing to 10-20-30 and 50 cents gathered in people the capacity of the theatre (1,422 persons), turning into the box office \$347.35 in cash.

At the matinee there were over 1,000 people in the house, representing \$133, or about thirteen cents per person.

The show is averaging between \$300 and \$350 each performance in Pennsylvania, and seems to be the opposite answer to the highest priced productions on the one-nighters. The attractions graded between these two extremes are experiencing trouble in preventing themselves slow death from attendance starvation.

BLAMING POOR SHOWS ON AGENT.

Chicago, Nov. 8. Having passed out of the control of Alfred E. Hamburger, the Century theatre is booking independent. Manager Bruce, made a curtain announcement at last night's show that would seem to explain why the booking was taken away from the Earl J. Cox office, where Hamburger was located until recently.

In explaining the reasons for the disappointment of an illustrated singer, the house manager made an open apology for the inferior quality of some of the acts that had been appearing there in the past and unhesitatingly placed the blame on the former booking agent.

He concluded by announcing a change in the booking arrangements and promising a better class of shows in the future.

LOSES RED BANK.

The Empire, Red Bank, L. I., is reported by the Family Department of the United Booking Offices as being an absentee from its books after two years of labor.

Fred Bondy who handled the bookings of the house, said it required a great deal of time every week explaining to acts what and where Red Bank was.

JOE WOOD IN CHICAGO.

Joe Wood is thinking of locating in Chicago. He says he could start something out there.

THEATRE OWNER IN BANKRUPTCY

Boston, Nov. 8. H. Douglas Campbell, an attorney, filed a voluntary petition in bankruptcy in the United States district court, giving his liabilities as \$209,637 and his chief asset the Cambridge theatre, Cambridge.

The theatre property which is in the name of John B. Holt, a trustee, is valued at \$125,000. There are three mortgages on the property. He owes \$55,000 to 150 unsecured creditors. Six of the creditors who have large sums coming to them, are secured.

58TH ST. ROOF GARDEN.

F. F. Proctor filed plans with the Building Department Monday for the construction of a roof garden on top of his 58th street theatre. The architect is John W. Morrow. The stage is to be on the Third avenue side and the roof of the palm garden at the other end is to be used as a promenade.

The orchestra is to take the form of a circle of Italian pergolas, the balcony to resemble the roof of a pergola. A movable glass roof will permit of the place being used throughout the year.

PICTURES TO ANALYZE MEAT.

Paris, Nov. 1. The moving picture is being put to a new use at the slaughter houses in Paris, and the quality of meat will be determined by this means. Pictures will be taken of freshly killed cattle and then projected before sanitary inspectors. It is anticipated that the films will establish which cattle are fit for human food. Butchers and cattle dealers will be permitted to attend the exhibition.

PHILADELPHIA HOUSE SOLD.

Philadelphia, Nov. 8. The Alhambra recently built and opened several weeks ago at Twelfth and Morris streets has changed hands. A syndicate in which W. W. Miller, who is also interested in the William Penn, Girard, Forepaugh's and American in this city has secured a long lease on the house and will operate it as a "pop" vaudeville and picture house.

Gardner, Milgrim and Hopkins built the Alhambra, which was formerly an old market building. It is said the cost was close to \$90,000. The price secured from the new buyers is reported as \$127,000. There are various reports concerning the business done since the house opened. Miller will spend some money fixing up the place.

The former owners cleaned up about \$35,000 on the deal and will probably build one or two more houses on speculation. They have three sites in view, holding options on two. The M. W. Taylor Agency has been supplying the acts, but it is likely that when the house opens under Miller's management the agreement with the United Family Department which supplies the William Penn will hold good for the Alhambra. The latter house is in opposition to the Plaza booked by H. Bart McHugh of this city.

BILL DISCOVERS WHITEHALL.

Whitehall, N. Y. has been discovered by Bill Delaney, the Family Department (U. B. O.) explorer, for vaudeville.

Commencing next week Mr. Delaney will furnish the Whitehall theatre two acts on a "split week." Until Billy finds out where Whitehall is, he won't know what town to split it with.

SUN MANAGERS MEET.

Springfield, O., Nov. 8. The semi-annual meeting of the directors of the National Vaudeville Managers Association was held here to day. It was attended by the following: Gus Sun, O. G. Murray, Proctor Seas, Ray Andrews, Jno. McCarthy, L. H. Ramsey.

The new form of contract as decided upon by the Vaudeville Managers' Protective Association, is now being submitted to all managers on the Sun Circuit. Should the majority favor the new contract, it will be generally adopted.

PUBLIC "MONDAY REHEARSAL."

Boston, Nov. 8. "A Milkman's Matinee" would be quite appropriate for the name of the public rehearsals that Manager V. J. Morris, of Loew's Orpheum, is holding. The acts go through the regular morning rehearsal stuff. Patrons are admitted to the house at 9 o'clock in the morning. The acts work as they would under ordinary conditions, passing their music to the director.

The "public rehearsals" are making good. On the first morning they were tried, following a little advertising of the fact, 800 people paid to see it.

TOO CLASSY FOR WESTERN; ONE GOOD SHOW "REDUCED"

**Empire Circuit Orders the Company and Performance
Roughened Up, With New Principals Engaged.
New Western House in Chicago; Wheeling Out.**

Chicago, Nov. 8.

Sim Williams' newest show, "The Ideals," is considered by the Empire people to be too high-classed for their houses, and Sim is replacing Searl Allen, the principal comedian, with Harry Emerson, formerly in vaudeville, who went to Cleveland Monday with eight people whom he expected to use if necessary.

Incidentally, Emerson will put on another book, the Allen material being omitted for the rougher style of burlesque which the Empire Circuit demands.

By the acquisition of the Calumet here to house Western Wheel attractions, the Apollo, Wheeling, W. Va., is dropped from the Wheel, the last show, Sim Williams' "Imperials," playing there this week.

The Empire heads have arranged for "The Girls From Reno" at the Star, Chicago, this week to move into the new South Side house next week. This attraction was booked at the Star, Cleveland, for that week, but Sim Williams' "Ideals" were given a second week there in order to make some important changes both in the cast and with the burlesque part. The "Ideals" were originally booked for Wheeling next week, but have been notified to remain in Cleveland before making the next stand.

It has been no secret that Wheeling has not turned any profit on the Western Wheel burlesque business. Both the management and the Empire chiefs are glad the new policy is in vogue. Manager Rogers has been under a \$1,600 guarantee weekly.

The Empire Circuit stole a march on the Eastern Wheel when they closed for the Calumet. The house has a seating capacity of 1,200. It has at different times offered burlesque shows for three and four days. Last season when the Western Wheel had a week's layoff between Chicago and Cleveland, the Calumet quite often picked a Western show to fill in a part of the week on a percentage basis. With few exceptions the engagements were profitable.

The Calumet has been leased for five years. The shows will go to South Chicago from the Star. At present the Star receives its attractions from both the Folly and the Empire, both houses alternating in sending attractions to the West Side.

The first reports about Wheeling separating from the Western Wheel arose about two weeks ago, when it was said the manager of that house refused to extend the usual weekly guarantee to "The Darlings of Paris." The show did not play the Apollo. Its place was taken by a "turkey."

INJUNCTION CASE TRANSFERRED. St. Paul, Nov. 8.

Upon application made late yesterday by attorneys for the Shuberts, the motion for a permanent injunction, applied for by Geo. C. Benz (against the Shuberts and Jack Cook) was transferred to the United States Circuit Court.

The injunction applied for is to restrain the Shubert theatre, this city, from playing Eastern Burlesque Wheel attractions. The Shuberts leased the house from Benz. Cook is present manager.

MANAGER MARRIES ON STAGE. St. Paul, Nov. 8.

To-night upon the stage of the Shubert theatre, Manager Edward Davidson, of "The Crusoe Girls" (playing here this week) will marry Vivian McBrien, a chorister with the troupe, it is announced.

AUNT WITH A ROLL.

Violini, the eccentric violinist with "The Pink Lady" at the New Amsterdam, will be featured at the head of a burlesque show next season. The young man has a doting aunt of means who has agreed to place a \$15,000 bankroll at his disposal for that purpose.

The book is now being written by Leon Erroll, music by Ted Snyder. Tom Dingle will be cast for one of the principal roles in the Violini show.

HONORING A COUPLE.

C. B. Daniels christened twin boys last Sunday at his home in Brooklyn.

One of the boys was named Edgar Martell, the Edgar being for Edgar Selden. The Martell is for Harry Martell.

GORDON & NORTH STILL FIXING.

Dan Dody was in Washington last week, with a commission from the Gordon & North office to whip "The Passing Parade" into better shape. Mr. Dody put in some new singing and dancing numbers, and gave the chorus a lot of extra rehearsals.

Gordon & North also expect to make a change or two in "The Merry Whirl," in Boston this week.

The Misses Frances Paon and Ely will join "The Passing Parade" show in Baltimore.

JOINING "THE GAY WIDOWS."

The Louis Oberworth show on the Western Burlesque Wheel, "The Gay Widows" is having chunks of ginger placed in it by Mr. Oberworth.

John C. Hart has been specially engaged to play a "dope" and Blanche Gordon is an added member of the cast.

Carleton and Carleton have joined the show, replacing Ross and Stewart.

ABOUT "THE MAJESTICS."

It is a slow week in burlesque when there's no news of J. Goldenberg's "Majestics" on the Eastern Burlesque Wheel.

The show is laying off this week, to rehearse. Its routed stand at the Gayety, Brooklyn, is being filled in by "The Columbia Burlesquers," a show that would otherwise have been resting for the week. Montreal will fill it in on the Wheel, when the new house there opens.

While rehearsing, "The Majestics" will substitute a burlesque, called "Senator McPhee," which John T. Kelly played at one time. T. F. Thomas and John E. Caine have been added to the principals. The company played the old Geo. W. Rice and Thomas first part last week. It is of the two old sports. Mr. Thomas put it on.

Changes occur rapidly in "The Majestics." When Thomas appeared on the scene a couple of weeks ago, Joe Emerson abruptly left. His brother Harry had gone before him, replaced by Johnny McVeigh. Now McVeigh is out, with Caine playing opposite Thomas.

Last Saturday at Schenectady May Walsh left the company, and will join "The Columbia Burlesquers."

The Three Connolly Sisters and the Field Brothers may also be present members of "The Majestics." Joe Emerson, the former comedian of the troupe, will engage with "Vanity Fair," it is said.

"The Majestics" should play the Olympic, New York, next week.

"The Majestics" will give a special show this Saturday night for the Eastern Wheel people.

DIVORCE FOR DESERTION.

Chicago, Nov. 8.

Arthur Weinberg, stage manager with a burlesque show now in the east, has brought suit here in the Circuit Court for a divorce from his wife, known professionally as Margie Thompson, formerly a member of "The Girl of My Dreams" company. Desertion is charged.

NEW FACES IN "COLLEGE GIRLS."

At Albany for the last three days of this week, Max Spiegel's "College Girls" will be reinforced by Harvey Green, May Walsh and Maurice Wood. They replace Harry Presscott, Aurelia Marlowe and Edna Maze.

STEVENS STILL WITH THE SHOW.

Leo Stevens denies the report he has severed connections with the "Columbia Burlesquers." The only man claimed to be out of the show is Ford West, who was replaced by Will Armstrong.

TAKING CARE OF THE ILL.

St. Louis, Nov. 8.

Gladys Greening, of the Al. Reeves Beauty Show chorus, although left behind here, owing to a sudden illness, was not forgotten by the company. A subscription, headed by Catherine Crawford, was sent to the girl.

Al Reeves gave Miss Greening a full week's salary and arranged for a sleeper and transportation to whatever point Miss Greening may be able to rejoin the company.

DIDN'T LIKE BURLESQUERS.

New Orleans, Nov. 8.

The return of burlesque to New Orleans Sunday didn't get a very fancy start.

John Grieves put on the stock show, at the Greenwall, and called it "The Fay Foster Burlesquers."

It's quite some time since the Greenwall held the Eastern Wheel shows, but the Old Guard turned out. One thing about the Old Guard has always been a marked feature of their burlesque attendance; their memories are remarkable for longevity.

Before the show had fairly commenced, the Old Guard started little interpolated remarks, and expressed their opinion of the performance so violently that at one time it seemed doubtful if the show would pull through unscathed.

Mr. Grieves very likely got right to work on his actors Monday morning. They needed some more rehearsing, also some new material, besides many other things that a burlesque show, to make money in New Orleans, must have.

3 SHOWS ELECTION DAY.

Johnstown, Pa., Nov. 8.

Counihan & Shannon's "Queens of the Follies Bergere" (Western Wheel) gave three performances here Election Day, one in the afternoon and two at night. For the midnight show, with election returns as a feature, every seat was sold the day before.

"MOTHER SAVAGE" ALL RIGHT.

Louisville, Nov. 8.

"Mother" Savage, a familiar character well known to the profession, is not dead as reported. She is still at her old stand over the Buckingham theatre. "Mother" is particularly well known among the burlesque men and women.

FIXING UP "TOWN" SHOW.

Jack Singer, who is spending a few weeks with the Halliday and Curley show, "Painting the Town" (Eastern Wheel) on its western trip, is making a number of changes with the attraction. He expects to bolster up all the weak ends before the show reaches New York.

May Shirk, the Philadelphia soprano, who has a voice of exquisite tone and sweetness, according to the advanced notices, is still with "Painting The Town" as prima donna, and will come into New York with the company, appearing for the first time here.

MONTREAL NEXT SEASON.

Montreal, Nov. 8.

It is practically settled the new Gayety in this city, for the Eastern Burlesque Wheel, will not open as a spoke before the season of '12-'13.

The Montreal house, according to the present plans of the Columbia Amusement Co., will replace Hoboken on its Eastern's route sheet. The contract to play burlesque in Hoboken expires with this season. The present intention is not to renew it. Otherwise as just now contemplated, the Eastern route will remain intact next season.

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, Nov. 2.

Editor VARIETY:

Would like to set you right on *Sime's* review of our act at the Fifth Avenue. He said we are now doing Bert Melrose's table trick. Did he ever see our act when my partner Mr. O'Donnell did not do the fall?

My partner first did the fall from the ladder alone before Mr. Melrose ever did comedy, when he was doing "straight" for the Melrose Troupe. First Mr. O'Donnell did it on one table, then two. Now, we claim to do the highest fall ever done by any comedy acrobatic act.

Here is the point I want to get at. Why give Melrose credit for the table fall as though he were the originator? This is where I want to tell *Sime* he is wrong. Melrose took the trick from Johnnie La Maze, of La Maze, Quail and Blaise. Mr. La Maze was doing it with the La Maze Trio. Melrose first saw the trick when with the Melrose Troupe, practicing in Bridgeport. The La Maze Trio played there. It was before Melrose was with Kennedy. La Maze does not claim to be the originator. It was done years before La Maze did it.

Because Melrose had the nerve enough to put an advertisement in the papers, with a cut of the trick and under it "The originator of the above fall," you, like a good many others, may have fallen for it.

If you want to give credit to any one, try and find the originator. This same thing has come up many times with acts that do the table trick. They all seem to think VARIETY gives Melrose credit simply because he keeps an ad in VARIETY.

But I honestly think *Sime* tries his very best to be fair, and he thought Melrose was really the originator of the trick.

Trust that you will, if interested enough, look into this and learn for yourself if we took the trick from Melrose.

Dave Lane.

(Lane and O'Donnell)

To my best recollection Bert Melrose was the first and only comedy acrobat I had seen doing the high chair fall referred to by Mr. Lane, until I saw the Lane and O'Donnell act perform the same trick, altered by the substitution of a step-ladder for a chair, together with all the comedy business Mr. Melrose used (such as swaying back and forth before finally falling), at the Fifth Avenue theatre last week. I did not say Mr. Melrose was the originator. I do not know who is. But around New York I do know that Mr. Melrose is looked upon as the performer who first presented this trick in the way he does it. If Mr. O'Donnell, Mr. La Maze or anyone else did it in a simi-

lar way before Mr. Melrose, the matter of proof is a very simple one.

Sime.

Brooklyn, Nov. 6.

Editor VARIETY:

Regarding VARIETY's review of "The Bon Tons," I want to set you right about the "kid talk" which your write-up said was chosen from Mable Barrison. That is a mistake. The choosing was on the other side, by Joe Howard and Miss Barrison. I joined their show, "The Flower of the Ranch" and put my specialty into it, Mr. Howard, Mr. Denim and Miss Barrison all doing straight for me in different places.

When the show closed, Mr. Howard and Miss Barrison went into vaudeville, and took one or two of the dog jokes, also all of the "kid talk."

It is my own, original and copyrighted, in a sketch of mine called "True Irish Love." Bert Baker.

OBITUARY

Kyrle Bellew died Nov. 3 at Salt Lake City of pneumonia. He had been starring in "The Mollusc" and had been ill for about a week when the end came. A funeral service was held at Salt Lake, and the body shipped to New York for interment. Mr. Bellew was born in Calcutta in 1857. He made his stage debut in Australia in 1874, and came to England for Henry Irving in the early '80's.

Amy Bennett, wife of Ned Bennett, bone soloist, died at her home in Brooklyn, Oct. 29, after a few days' illness.

The father of Eddie Lindeman (Lindeman and Lloyd) died in New Albany, Ind., Oct. 31.

Boston, Nov. 8.

William M. Corey, leading man of the Quincy Adams Sawyer company and a resident of South Boston, died at Adrian, Mich., last week, of heart disease, while playing with the company. He was a member of the Castle Square Stock Company about a year ago. Mr. Corey was sixty-one years old.

Erastus Swope, brother of Charles Barton, died at his Long Island home last week.

Barney Mully died Nov. 7 at Bellevue Hospital, leaving a widow and six children. The deceased was 58 years old.

The mother of Amy Butler died Oct. 19.

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY.

From what I hear there was a sequel to that little banquet tendered Gaby Deslys last week in a Broadway restaurant. The affair was to have been held at the Winter Garden but so many invited failed to appear on time, the groupe present adjourned to the restaurant. There was a goodly crowd, and the press agent did not forget to say that J. J. Shubert sat with Mlle. Deslys at the head of the table. The next day the restaurant man sent around his bill to the donor of the feed. It was about \$947. But the donor had departed without leaving an address according to the story. It was talked about at the Winter Garden when the party was announced that Gaby thought she would have it just to show the girls the reports around about her being Harry Lauder's rival as a spendthrift were incorrect. So the renamed gentleman who presented her with the outburst of eats and drinks was pressed into the occasion. There has been some friction between the Winter Garden's principal women. Mlle. Deslys and Dorothy Jordon are said to love each other dearly, but not for publication. When Miss Jordan heard about the spread, she murmured loud enough for all the other principals to hear that if Dorothy Jordon ever wanted a glass of beer, she could get the nickel to pay for it herself. This is reported to have hurt the attendance at Gaby's party.

Election Day around the Winter Garden wasn't much different from the usual polling places. I was passing the Garden when I saw the husband of Belle Baker on the other side of the street, talking to three young men. Some money passed, and then the young men started toward the box office. It struck me as a reckless way to gather a "clacque." I was dying to find out how much had been given to each, for somehow it occurred to me Mr. Baker was putting the applauders for his wife in the cheapest seats.

A vaudeville team, divorced, but still playing together, are now on speaking terms for the first time since the beginning of their marital difficulties. It is a source of considerable amusement to hear the ex-wife say to ex-hubby when he enters the theatre: "How are you feeling to-night honey?" to which there is a similarly affectionate response, usually as follows: "Fine, dear, and how are you?" The divorce may make the difference.

I caught three famous vaudevillians slumming Saturday night. They were Nellie Revell, Lillian Shaw and Maude Ryan. The first two had Miss Ryan in Churchill's for supper. Maude was all duded up. If the bunch at the Saratoga could have seen her, they would have died on the spot. She wore one of those French little caps on the back of her head, as though training for a nurse, and couldn't pull it over straight until the diploma ar-

rived. Maude looked natural and as if she had been in Churchill's before, until she saw me—then she winked, and I knew that she knew. Of course, Nellie and Lillian are used to those places, but to be off Dearborn street for Maude is a novelty. Oh, yes, Charley Innes was eating at the same time at Mock's.

I heard the other day the inside story of the withdrawal of Fanchon Thompson from the cast of "The Wife Hunters." It seems that throughout the entire rehearsals Lew Fields never once heard the voice of his prospective prima donna, nor did anybody else with the production. Coming to the show with her large foreign and American reputation as a successful grand opera singer, nobody had the courage to ask Miss Thompson to "show." Throughout the rehearsals she merely whistled her solos, which was supposed to be all right until the final dress rehearsal, when Fields, growing anxious, said: "You're a fine whistler, Miss Thompson, but I'd like to hear you sing, if you will please." Smiling sweetly, Miss Thompson answered: "Oh, we don't sing at rehearsals in Europe." When Fields echoed a polite but firm insistence the grand opera woman left the theatre and sent word from her hotel she was "indisposed." There is some talk now, I understand, of suits and countersuits.

Loyalty to one's country is sponsor for the return of Jack Lorimer and his wife to the other side. They sail next Wednesday and will go at once to Mrs. Lorimer's home where they will await the arrival of the stork to bring another little Hellan laddie.

Some thousands of dollars, or very many hundreds anyway are the investment made by Alice Lloyd in a seal coat. The coat looks to me as though it will start a panic among the ladies of the stage who are noted as "good dressers, on and off."

RORKE'S NEW PIECE.

"Half Way to Paris" is the name of the new musical comedy production Sam Rorke is preparing to send out. It will open at Atlantic City about Thanksgiving, that place having been insisted upon for the premiere by Maurice Levi, who wrote the music for the show. Billy McKenna did the lyrical work, and Paul M. Potter furnished the book.

Among the principals engaged is Walter Lawrence.

Mr. Levi will take a day off to see the opening performance. It will be the first separation from his band, since the organization under Mr. Levi's direction started the present run at Churchill's seventeen months ago. It is the record run for a band in America.

R. W. Simmons, a former Boston and Washington newspaper man, is the new dramatic critic of the Journal of Commerce.

PARIS

BY EDWARD G. KENDREW

Paris, Nov. 1.

The case of Elizabeth Haworth, described as an American actress, who is suing a Marseilles stockbroker named Mosse, for \$800 damages for wrongful arrest, was before the Paris Courts last week and adjourned. The action is a sequel to the imprisonment of the actress for three weeks, while awaiting trial on a charge brought against her by Mosse of obtaining \$80 worth of goods by using his name. It was shown at the trial that the parties met on the train and became friendly, afterward stopping at the Grand Hotel, Paris, during which time Miss Haworth ordered certain clothing. The defense was that Mosse had authorized this. The court acquitted her, hence the present action for damages.

The revue at the Olympia has proved to be, up to the present, the greatest success of this house.

The first novelty of the season, at the Varieties, will be "Les Favorites," by Alfred Capus. The principal role will be held by Manager Samuel's favorite, Mlle. Eve Lavalliere, who has not been seen in Paris for quite a while, due to a long and dangerous illness. Others listed are Max Dearly, Brasseur, Moricey, Guy, Prince, Mmes. Marie Magnier and Jeanne Saulier.

In the new work by Henri Gheon, entitled "Du Pan" (Bread) to be given at the Theatre des Arts as soon as Jacques Rouché finds the revival of "Les Freres Karamazov" fails to draw to his nice little house (so far out of the way), one scene will show the interior of a bakery in operation. Rehearsals have commenced.

The Eldorado, Nice, reopens today after extensive and unfortunate alterations.

An acrobat named Mann-Rat was fatally injured at the matinee at the Nouveau Cirque Oct. 11, while performing the "Human Top." Mounted on a big gyroscope, which he caused to revolve by the aid of pedals, he was accustomed to jump from the top when it was turning outward. On this occasion the shaft broke. The acrobat fell into the ring, fracturing his skull and breaking several ribs.

"Le Coup de Telephone" by Paul Gavault, a new comedy, will be produced at the Theatre Rejane. The managress will play a leading part. It is an amusing role. The revue by Rip and Bousquet will not be ready until early in the new year. —These authors have been commissioned to write the revue for the Ambassadeurs next summer.

The spectacular play "La Course aux Dollars," will not be ready for production until Nov. 9.

Mlle. Polaire successfully debuted in the revue at the Cigale Cafe con-

cert, in the place of the actor Brule. This slim lady is, of course, more of a vaudeville artiste than an actress, so it is not astonishing to see her again on a music hall bill. But it will surprise many when known that Manager Flateau's negotiation with the actress, Marthe Regnier, are consummated, she will be found on the program at La Cigale.

A company has been formed at Bordeaux, under the name of E. Dufey, Lescouzeres, G. Mauret & Lefage, for the purpose of taking over the Alhambra, Apollo, Bouffes, Casino d'Ete, and Theatre Francais, all situated at Bordeaux.

On account of the assassination of the president of the Council of Ministers, M. Stolypine, severe orders have been given concerning the entry into Russia of travelers with firearms and weapons of any kind. All persons with such articles in their possession (even stage properties) are at present refused admission.

The lady ushers of Paris are again agitating asking for a salary from the theatre where they are working, and not be constrained to beg from the audience. As there are so many foreigners patronizing the Paris houses the recourse of these women is to show a card on which is written in English, German and Spanish "Please give me a tip." They get no salary from the theatre, and in many instances have to pay a fee each evening to the fellow owning the concession for supplying the ushers in order to hold their place, so there is a certain excuse for their inveterate pestering for the "petit benefice," as they term it.



ALLEN CURZON.
Of the Curzon Sisters.

Doris Hardy, last season with "The Confession," has been engaged by James L. Lederer to play the leading female role in the Charles Dickson comedy sketch, "The Hoodoo."

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")

W. BUCHANAN TAYLOR, Representative.
(BAYARD)

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above, will be promptly forwarded.

London, Nov. 1.

The management of the New Middelex has been given to Albert Mitchell of the Moss Empire Staff. The Palladium, Brighton, previously known as the Alhambra, was specially renovated for the opening Monday.

Jimmy Glover has proven himself quite a great showman. The way he handled the "All-British" Band, at the Finsbury Park Empire has shown that he has not altogether wasted his time at Drury Lane. His success has been so great contracts are being pushed through for a Provincial tour at something like \$1,500 per week.

Fred Kitchen won his case against Herbert Darnley last week. It arose out of the question as to whether Darnley had an option on Kitchen's services after February, 1913. Kitchen's salary is \$350 per week. The Judge held that there was no contract in existence binding Mr. Kitchen to appear in Mr. Darnley's sketches after February, 1913. Notice of appeal was given.

This week Fred Karno has ten sketches playing in London. They include "Wantedetania" at the Palladium, "The Smoking Concert" at the Holborn Empire, "Who's Who" at Kilburn and "The Mummie Birds" at the Euston. Karno tells me that he has more to follow. His latest is "Night and Morning."

Thomas Beecham announces he will produce opera in New York, either this or next season. It is his desire to give two operatic festivals, one of the Richard Strauss operas, and the other of Mozart operas.

David Devant has decided to put on a number of new illusions at St. Georges Hall, and afterward play them in the provinces.

"The Mousme" at the Shaftesbury has been improved and is now certain to have a long run. More freedom has been allowed the comedians, and Dan Rolyat in particular is giving of the kind of comedy which brought him to the front. There will be three companies on tour with the Japanese play after Christmas.

BIG SETBACK FOR MELO-DRAMA.
New Orleans, Nov. 8.

The defeat of reciprocity by the Canadians is going to have a far-reaching effect on melo-drama, according to Robert Owen, manager of the Owen Repertoire Co., which gives a different show every afternoon and night. Mr. Owen was here Sunday. He says that nearly every one of the "mellers" has a snow scene in it, in fact, if we are to believe Mr. Owen,

most of the shows were written around snow.

Asked what effect snow scenes and the defeat of reciprocity would have, Mr. Owen replied: "The Canadians produce most of the paper used in this country, and they have been advancing the price steadily each succeeding year, until the cost of the finest white paper is today exorbitant. It is this paper that we employ in our snow scenes, and we have given it the name of 'snow paper.' Last season the high cost of 'snow paper' cut the profits of the rep. shows in half, and we had hoped that the pact contemplated would bring the price of this essential property back to where it formerly was, but that is now impossible.

"Yes, sir," concluded Mr. Owen, "we are going to eschew snow scenes and 'snow paper' altogether. There will be no arrival home of the hero on Christmas night. Every production we offer will be laid in the good old summer time. The defeat of reciprocity and the present cost of 'snow paper' has made this imperative."

POP LEGIT. HOUSE.

Chicago, Nov. 1.

A new combination theatre is in course of construction at Belmont and Sheffield avenues, that, when completed, will play traveling combination shows at popular prices.

The owners are Frank Gazzolo, one of the proprietors of the Imperial in West Madison street, and Robert E. Rickson, who is operating the Crown, in West Division street.

The house will have a capacity of 1,000 seats on the lower floor and boxes, with 800 additional seats in the balcony.

SUGGESTS BONDING ACTORS.

Toronto, Nov. 8.

Through the stranding of "The French Maids" here last week, a Sudbury paper is out with a proposition that Canada obliges American actors coming into this country to be placed under a bond which would guarantee their railroad transportation back to the states.

It might have been hailed as a good idea by the Canadians, but it found birth in Sudbury, so of course, that lets it out.

TULLY MARSHALL PLACES PIECE.

"The Case of Mary Turner," a new play by Tully Marshall, has been accepted by the Dreyfus-Fellner company and will be produced sometime around the first of the year.

Marshall himself will rehearse the company.

Clay Smith and the Melnotte Twins separate this week, they having just completed a tour at the Orpheum circuit.

WHY "THE FOX" DELAY.

The production of "The Fox" by John Cort and Oliver Morosco has been indefinitely postponed, for some mysterious reason. Lee Arthur, the author of the piece, gives as an excuse for the postponement that the managers would not give him an adequate cast and that he will not permit the piece to be presented until such time as the management meets his views.

"The Fox" was originally tried out for a week in stock in Los Angeles by Oliver Morosco. One of the local papers, in reviewing the performance, stated that the authorship should not be credited to Mr. Arthur, but to Harold McGrath, who had written a novel along similar lines.

Mr. Morosco was very much wrought up over the imputation of plagiarism and repaid to the office of the newspaper, threatening a suit for libel unless there was published an immediate retraction and apology. The editor smiled indulgently, tossed Morosco a copy of McGrath's novel and advised him to read the book. Morosco took the book home, but returned it to the editor the following morning with an apology.

It is now said that the Bobbs-Merrill Company, publishers of Harold McGrath's books, has notified the Messrs. Cort and Morosco that they will have to be consulted before any further presentments of "The Fox" are contemplated. This may account for the present inactivity of the producers with regard to the sending of the play on tour.

RECORDS ALBANY HOUSE LEASE.

There was recorded in Albany, N. Y., lately, a ten-year lease of the former Clinton theatre in that town, now in course of completion.

The lease was issued by the R. & G. Corporation to the Albany Grand Theatre Co. The annual rental approximates \$15,000. The Clinton will be renamed the Grand before the opening, expected to occur about Jan. 15. The policy is announced as legitimate bookings through Klaw & Erlanger.

Chas. L. Robinson is president of the Albany Grand Co.; Max Speigl is treasurer and general manager. Edward Beckert and Mr. Robinson are the principals of the R. & G. Corporation, which secured the uncompleted theatre for \$70,000, from the Bunting-Bull Co. of New York, the latter having purchased it at a forced sale for \$69,000.

The house was first started by H. R. Jacobs, who now has a suit for damages against the Albany County Savings Bank, alleging that through the failure of the bank to make a loan upon the property, as promised him by the president of the institution, whom Marcus T. Hun succeeded, he (Jacobs) lost the building. Upon the refusal of the bank to make the advance, the property was sold, and bought in by the Bunting-Bull Co., the contractors, to protect themselves.

Jack Burke, formerly of the Phil Mindil offices, has gone ahead of the Palalaka Orchestra, which is now headed for a western trip. Burke is an old Chicago newspaper man.

GIVING UP QUEBEC.

Montreal, Nov. 8.

With the ending of this season, the Canadian Circuit will relinquish its possession of the Auditorium, Quebec.

The house was first leased by Clark Brown, present general manager of the Circuit. He subsequently turned it over to Chas. W. Bennett, when the latter formed the Bennett Circuit. The five years' lease then secured expires May 1, 1912. The house has not been profitable for the past couple of years.

IZZY MAY TAKE A TRY.

Chicago, Nov. 8.

Persistent rumors are in circulation to the effect that Thurston's Chicago Museum in State street is shortly to be converted into a stock burlesque house under the management of Izzy Weingarten, who was a former manager when the resort was operated as the Trocadero burlesque theatre. At present the place is being managed by a local moving picture film concern.

Fola LaFollette recently married to George Middleton, the playwright, has been engaged as leading woman for "The Scarecrow" in which Henry B. Harris will feature Frank Reicher. The show will be sent on tour in December.

ACADEMY'S EXTENSIVE REPAIRS.

Charles W. Lamb, architect, has filed plans with the Building Department for some radical alterations to the Academy of Music, the work to be done immediately. The vestibule and lobby on the Fourteenth street side will be given over to stores, two stories high, which will bring in a revenue estimated at \$38,000 a year, materially reducing the enormous rental of \$104,000 which William Fox pays annually.

In addition to the stores the auditorium is to undergo complete renovation, redecoration and refurnishing, with a new stage built and fitted with all modern appliances. The total cost of the alterations and renovations is placed at \$111,472.

NEW EASTERN IN CINCINNATI.

Cincinnati, Nov. 8.

It seems quite probable the Columbia Amusement Co. will play its Eastern Burlesque Wheel attractions at the American next season. The American will be remodeled and enlarged, if the plans made for the change are gone through by R. K. Hynicka.

Harry Hart has the American, now playing "pop" vaudeville.

The Standard, which will be replaced on the Wheel in the shift, seats about 1,100.

Why not advertise?
And in VARIETY?

"BON TONS" LOSE "SODA WATER."

The "soda water fountain" scene in "The Bon Tons" has been removed, upon the request of Hurtig & Seamon. The firm's show ("The Bowerys") has been using the scene, about twenty-five years old, for several seasons. Lee Hickman, with "The Bon Tons" (formerly with one of the Weber & Rush's companies) put on the "soda water" business at the Columbia, for the Jacobs & Jermon company.

When informed of the claimed infringement by the show following his, John G. Jermon at once ordered the scene out of the performance.

While Jacobs & Jermon promptly withdrew the protested scene in "The Bon Tons," after Jules Hurtig had made a noise that sounded like a salute from the fleet in the North River, Hurtig & Seamon are said to be still clamoring for their associates on the Eastern Wheel to drop "the key scene" from Jacobs & Jermon's "Jardin de Paris" show. This scene is worked in Hurtig & Seamon's "Taxi Girls." The Jardin principals have made a "garter" instead of a "key" scene of it, but Hurtig & Seamon says it is but the rose, and so on.

Another bit claimed by Hurtig & Seamon who haven't seen all the Eastern Wheel shows yet, is "money changing," also used in the "Paris" performance. This is the business formerly used by Charles Howard for Hurtig & Seamon, and consists of dividing money by saying "Here's one for you, and one for me; two for you and two for me," the comedy derived from the comical cuss taking two bills for himself when counting two, giving the other fellow but one, and along those lines. It used to be very funny. (It may be yet). Harry Koler is using the "business" in "The Taxi Girls," which now has Henry Fink and Sister for a permanent fixture during the remainder of the season. The Freeman Bros. have left the troupe.

DAMAGE CASE COMING UP.

The action for \$20,000 damages against the National Lithographing Co. brought by John J. Reisler for false arrest, is on the Supreme Court calendar, and may be reached daily for trial.

When the John J. Reisler Amusement Co. was in existence, and had a few shows out (among them still dear to the memory of "John the Barber" being "The Cash Girl" and "Piff, Paff Pouff") the National Co. caused an attachment against the body to be served upon Mr. Reisler in Boston, for a liability of \$700, owed by the corporation. Hence Mr. Reisler's strong antipathy to the National Co.

On top of his legal matters, Mr. Reisler was haled before a Justice of the Peace this week, through having a slot machine in his barber shop. John had the satisfaction however of seeing the Central Office men go outside to phone for the wagon, refusing to allow them to use the shop telephone.

Doc Steiner says why he didn't raise side whiskers was because it would cost him more to have his picture printed.



AURORA PIATT.

STOCK

STOCK AT ERIE.

Erie, Pa., Nov. 8.

The Columbia will play stock commencing Nov. 20. The company will be placed by the James Clancy office of New York.

The following players have been engaged for the company: Richard Allen and Adra Ainslee, leads; Evelyn Boots, ingenue; Elizabeth Bradfield, second business; Robert Lee Allen, comedian; Margaret Ralph, characters; Elmer Thompson, juvenile; Frederic Knoll, characters; Thomas N. Heffron, stage director and heavies.

CAPITOL'S "NEW THEATRE."

Washington, Nov. 8.

With an expenditure of \$53,000 for property fronting Franklin Park and a determination to have the new playhouse ready for business in March, the New Theatre idea, recently tried in New York, has been promulgated to an extent that nothing stands in its way of becoming a reality.

It will be a National theatre. The selected company will be seen in plays specially selected for it, including the translations of some foreign ones. There is plenty of Washington capital behind the project. At least \$150,000 is figured on the theatre outlay.

Julia Dean, a big stock favorite here, has been engaged as leading woman. Other engagements will be announced later.

"101 RANCH" ON THE COAST.

Although the Buffalo Bill and Pawnee Bill "Wild West" show closed its season in Richmond, last week, the "101 Ranch" has prolonged its route, and will not quit the road until Nov. 19, at Venice, Cal. This is the first time the "101" has ever played California.

Edward Arlington and the Miller Brothers had planned to close Oct. 21, with El Reno as the place. Prospects looked good on the Pacific Coast, and so the "101" outfit immediately switched its route.

The show plays Los Angeles Nov. 11, 12 and 13. San Francisco is not on the route.

The Sells-Floto circus went to the Coast early in the spring, while the Ringlings reached there in the fall. As both did a good business, the "101" owners figure the wild west should do something.

California Frank's wild west has been a money-maker for Eddie Arlington. This week it is at the fair at Augusta, Ga.

No definite date has been selected for the closing. Plans have already been made for a twenty-eight-car equipment next season, instead of the present one of sixteen cars.

Regina Vicarino, the former Manhattan Opera Company prima donna and later with the Bevan Opera Co. on the Pacific Coast, has gone to the City of Mexico, where she opened in "Luccia." After the engagement there Vicarino will return to San Francisco.

Isa Latish, formerly of the great Strauss orchestra, Berlin, has joined the augmented orchestra with the "Thais" company enroute. Mme. Latish has appeared in New York with the New York Symphony and the Russian Symphony orchestras.

MUSICAL PLAYS FAVORITES.

That musical plays in stock will be demanded by the patrons of the summer houses next year was made evident through their popularity this season throughout the country.

Geo. M. Cohan's pieces assumed the lead and maintained it. "Forty Five Minutes From Broadway" was the biggest favorite, being presented twenty-seven times. "Little Johnny Jones" had eight performances, "The Talk Of New York," five, and "The Man Who Owns Broadway," released but a few weeks ago, has had four.

TWO STOCK OPENINGS.

Chicago, Nov. 8.

Willard Mack and his company in his own play, "God's Country," opened the People's theatre here last week to good business.

Cincinnati, Nov. 8.

The Sydney Toler stock company got a good start here last week, opening in "Paid in Full."

COMPANY GOES ON THE ROAD.

Duluth, Nov. 8.

The Gus Forbes company, which came here from Stamford, Conn., and has been playing at the Lyceum, closed last week in "The Man From Mexico" and has taken to the road.

PLAYED "POLLY" IN STOCK.

Winnipeg, Nov. 8.

The Winnipeg theatre stock company produced "Polly of the Circus" here despite the fact that the piece is not announced in the stock playing catalogs.

POSTPONED BY BAD CONDITIONS.

Owing to the unsettled state of the business throughout the country, Frazee & Lederer have postponed their production of "Shorty McCabe," with Victor Moore as the star, until Christmas day.

The entire company is in full rehearsal, but the managers do not care to risk the chance of poor business until the few weeks preceding the holidays have passed.

HAD TO CLOSE.

San Diego, Cal., Nov. 8.

The Savoy stock company closed its engagement here last week in "Cousin Kate"; union troubles said to be at the bottom of the closing. The contractors who built the house used the "open shop" policy and the theatre has been picked at each performance since the opening. However, union musicians and stage hands are employed.

The Armstrong Follies company, old favorites, opened here Monday.

Marianne Flaahut, mezzo-soprano, formerly of the Met. company, will devote the season to concert work.

Betts & Fowler have placed the following people with the Paul Burns stock company, which opens the Standard, Philadelphia, this Saturday night: Beale Lee and Charles Darrah leads; Grace McManis, Butler Powers, Kerwin Wilkinson, Louise Wobbe, Vic Burns and others.

Gilbert Wilson, baritone, has been signed as soloist at the Hanson M. E. Church, Brooklyn.

LYCEUM AND CONCERT

COULDN'T COLLECT FROM CARUSO.

Caruso, now on American shores, one time invested money in 1,000 shares of stock of the Standard Nitrogen Co., buying \$5,000 worth, paying \$2,000 down. Before the singer completed final payment, the company failed.

Conrad Milliken, trustee, brought suit for the remainder to apply on the company's debt. The suit was dismissed Oct. 27 in the Appellate Division of the Supreme Court of New York. The court upheld Caruso's claim that there was no cause for the action.

OPERAS TO BE SELECTED.

St. Louis, Nov. 8.

Executive members of the St. Louis Grand Opera Committee go to New York early next week to attend several performances of the Metropolitan Opera Company, with a view of selecting the four operas to be presented at the Odeon here during the February engagement of the Philadelphia-Chicago Opera Company.

Marie Rappold, the Brooklyn soprano, who opened her tour in Newark last week, has been engaged as soloist for the Cincinnati Symphony Orchestra concerts, Nov. 17-18. Following an appearance at the Blackstone Hotel, Chicago, at the new Blackstone musicale, Nov. 19, she returns to New York to begin rehearsals at the Metropolitan.

Henri Scott, the American basso, who stands six feet in his stockings and weighs 198 pounds, will sing Mephistopheles with the Chicago-Philadelphia Opera company this winter.

Louis Persinger, the young American violinist, has been engaged by M. H. Hanson for an eight months' American tour, beginning some time this month.

Claude Albright, mezzo-soprano, has been engaged to sing with the Carl Rosa Opera company.

Sigismund Stojowski, the Polish player, opens a midwestern tour in Indianapolis this first week in November.

Clara Drew, American contralto, will go on tour again this season.

Arthur Van Eweyk, baritone, abroad all summer, has been booked up for quite a number of concerts with choral societies.

Helen Waldo, concert contralto and child impersonator, is announced for a tour to the Pacific Coast this season.

Anna Otten, American violinist, will make a tour of the south and southwest this season.

Albert A. Weiderhold, the young Canadian baritone, is booked up for several Canadian concerts.

Josef Lhevinne will give a piano recital during Feb. in Baltimore under the auspices of the Peabody Conservatory of Music.

Inga Orner, the Norwegian soprano, has arrived in America to take up her operatic work with the Met. Co.

Arthur Friedheim is announced for six recitals in Havana in January.

Ernesto Consolo, Italian pianist, will be heard in joint recital with Kathleen Parlow at the Hotel Astor, in January.

Elison Van Hoose, American tenor, is to sing in Henry W. Savage's English production of "The Girl of the Golden West," having the title role. This engagement will not interfere with his recitals or concert work.

Giacomo Ginsburg, the baritone, will be heard in joint recital this season with Augusta Cottlow, the pianiste, in the biggest cities of the U. S.

Vera Courtenay, American soprano, has signed with the Quinlan Opera Co. for its present tour of the British Isles.

The St. Louis Symphony Orchestra, Max Zach, director, inaugurates its regular season to-day at the Odeon (St. Louis) with an entirely new program, Harold Bauer, pianist, assisting.

NORDICA COMING TO NEW YORK.

Lillian Nordica closed her first concert tour at Duluth to-night and will come to New York, where she is announced to appear with the New York Philharmonic Society orchestra, Nov. 27, 28 and 29. Miss Nordica is due to sing with the Boston Opera Company Feb. 5 to 17 inclusive. Another concert trip will be arranged.

On Nordica's return to the metropolis next week at the close of her concert tour she will begin a series of short lectures for the benefit of the singing class she organized last winter. These talks will extend over a period of two months, when the prima donna goes to Boston to appear at ten concerts with the Symphony Orchestra. After her Boston engagement she will make another tour, again under the direction of Frederic Shipman.

Virginia Sassaard, a well known singer, has gone to Berlin to spend the winter. Her sister, Eugenie, will be heard in separate concerts this season, the girls having appeared together heretofore.

Harold Bauer arrived in New York Oct. 20 and opened his American tour Oct. 27 as soloist with the New York Symphony Society.

Wesley Weyman, the New York pianist, will be soloist of one of the London Symphony Orchestra's concerts in London in January.

Curtis Burnley, the childhood delinquent, will repeat her recitals at the Hotel Plaza this year. Her work embraces songs, stories and character personations.

Max Oberndorfer, who has been on tour with Antonio Scotti and Bernice de Pasquali, has been engaged as accompanist for Jan Kubelik in his concert tour of the midwest.

Leon Raina, basso, will not be heard in grand opera this season, having arranged to sing in concert.

Isabel Bouton, dramatic soprano, who returns to the concert field this season, will make a long tour which will extend as far south as Florida.

Vladimir de Pachmann will give the first of the Sunday night concerts at the Metropolitan, appearing there Nov. 28.

Gertrude Rennyson, the soprano, opened her season with the Kansas City orchestra, Nov. 7.

Henry Hadley has taken charge of the new symphony orchestra in San Francisco.

Mme. Schumann-Heink, the German contralto, will be the soloist for the fifth consecutive season at the Cincinnati biennial festival which will be held in May.

Leo Ornstein, Russian pianist, is announced for his first Philadelphia appearance, Nov. 25, at the Academy of Music.

Alice Merritt Cochran, soprano, is announced to sing at the 112th Centennial affair to be given by the Washington Ragerbund Nov. 26.

The booking of the chautauqua program for next season at Lincoln, Ill., has been completed and shows a total expenditure of \$3,000 for talent engaged. The affair will cover a period of thirteen afternoons and just as many evenings.

The Fraternity Glee Club, a male quartet, are on a lyceum tour of Iowa that runs without interruption until April.

The Lyric Entertainers, headed by Alma Helmerdinger, will play continuously until next April.

At the recent International Chautauqua Alliance held at the Chicago Beach Hotel in Chicago, an election of officers resulted in the following ticket being chosen for the year: President, Arthur E. Bestor; vice-president, Dr. W. L. Davidson; secretary, A. C. Folson; treasurer, F. Gillum Cromer; executive committee, Dr. George E. Vincent; J. M. Johnson, Elvin Swarthout, A. D. Clark, and William Orr.

William Rainey Bennett, a local preacher at Darlington, Wis., will shortly abandon his pulpit work in order to fill a three years' lecturing tour contract in the West. Mr. Bennett proposes to change his residence to Milwaukee.

Thomas Brooks Fletcher, a lyceum entertainer, opens in the west this month for a season of 120 nights.

BILLS NEXT WEEK (Nov. 13)

In Vaudeville Theatres, Playing Two Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

NEW YORK
HAMMERSTEIN'S
 McIntyre & Heath
 Toots Paka
 Howard & Howard
 Geo. B. Reno & Co
 Barry & Wolford
 Milton & De Long
 Sisters
 "Dick"
 Marie & Billy Hart
 Rubie Dickinson
 Bissett & Scott
 The Zoyarros
 McDonald & Wilson
 Nevins Sisters
 (Others to fill.)

COLONIAL
 Bayes & Norworth
 "The Police Inspector"
 Morecroft & Conroy
 Frank & Le Maire
 Murphy & Nichols
 Leon Rogee
 Three Lesons
 Carrey Bros
 Van Hoven

ALHAMBRA
 Rock & Fulton
 "The Great Suggestion"
 McMahon & Chapelle
 Bison City Four
 Will Dillon
 Hilda Hawthorne
 Wentworth, Vesta & Teddy
 Rawson & June

BRONX
 Billy Reeves & Co
 Frank Fogarty
 Mason, Keeler & Co
 Ada Overton Walker & Co
 Merrill & Otto
 Frosal
 Barnes & Crawford
 Delmore & Onelda
 Cook & Lorens
 Sutcliffe
 Pendleton Sisters

ORPHEUM
 Mabel Hite
 Liddle Gille
 Rice & Cohen
 Ashley & Lee
 De Fra
 Four Huntings
 Musical Spillers
 Five Piroscolls
 Kaufman Sisters

BUSHWICK
 "The Man Hunters"
 Stuart Barnes
 "Son of Solomon"
 Flanagan & Edwards
 Weston, Fields & Carroll
 Inness & Ryan
 Maxini Bros & Bobby
 Sprague & McNeece

GREENPOINT
 Princess Rajah
 "The Leading Lady"
 Wilfred Clarke & Co
 Will Rogers
 Richardson's Dogs
 Pixley & Lerner
 Lyons & Yosco
 The Kemps

FIFTH AVENUE
 Blanche Walsh & Co
 Ellmore & Williams
 Moore & Haager
 Cartmell & Harris
 H. T. McConnell & Co
 Carolyn Franklin & Co
 Mary Elizabeth
 Six Abdallahs

ATLANTA
 Forsyth
 School Boys and Girls
 Tom Edwards
 Chas. R. Sweet
 Col. Sam. Holdsworth
 Earl & Curtis
 De Koe Family
 (One to fill.)

ATLANTIC CITY
 YOUNG'S PIER
 (Running Order.)
 Mr. & Mrs. Stuart Darrow
 Mlle. Valerka
 Josephine Joy & Co
 Hall & Thomas
 Mlle. Louise La Gal
 Boudin Bros
 Dunn & Murray
 Dare Bros

BALTIMORE
 MARYLAND
 Boston Minstrels
 Valerie Bergere & Co

Grant & Hoag
 James Francis Doo-
 ley
 Stepp, Mehlinger &
 King
 The Rials

BOSTON
 Keith's
 Ruth St. Denis
 Harry Johnson
 Temple Quartet
 Jas. Leonard & Co.
 Ward & Cullen
 Scott & Wilson
 Russian Crown
 Quartet
 Lucile Laverne & Co
 Cyling Brunettes

NATIONAL
 "Cheyenne Days"
 Roscoe Midgels
 Harvey DeVora Trio
 Doc O'Neill
 Mudge, Morton & Edwards
 Muriel Window
 Tanakas

BRIDGEPORT
 POLI'S
 Hardeen
 Willard Simms & Co
 Haydn Borden & Haydn
 J. P. Cooke & Co
 Wit's Melody Girls
 Lillian Russell
 De Witt Young & Sister

BUFFALO
 SHEA'S
 "Everywife"
 Clarice Vance
 Cliff Gordon
 Tim Cronin
 Flying Martins
 Grey & Peters

CEDAR RAPIDS
 MAJESTIC
 Bobby Fandur & Co
 Kasey's Myriophone
 The Gee Jays
 Barto & Clark
 Carl Demarest
 Muller & Stanley
 Von Mitzel & Maynard

CHICAGO
 MAJESTIC
 "Blackmail"
 Romany Opera Co
 Gould & Ashlyn
 Mrs. Gene Hughes & Co
 Mack & Orth
 Puchot's Ballet
 Alma Youlin
 Marshall Montgomery
 Cole De Loose

CINCINNATI
 KEITH'S
 (Open Sun. Mat.)
 Helena Frederick
 Cressy & Dayne
 Nelly Nichols
 Leo Carrillo
 Kenney Nobody & Platt
 Parrell Sisters
 Three Vagrants
 Rayno's Dogs

CLEVELAND
 HIPPODROME
 Irene Franklin
 Mr. & Mrs. Jimmy Barry
 "Fire Commission-
 er"
 Five Sataudas
 Harry B. Lester
 The Grazers
 (Two to fill.)

DALLAS
 MAJESTIC
 Mary Norman
 Chas. Acharn Troupe
 Musical Lassies
 Three Navarros
 Marie Sparrow
 Peters & O'Neill
 Josh Dale

DAVENPORT
 AMERICAN
 Grover & Cleveland
 Reif Bros & Clayton
 Hap Handy
 Bertie Fowler
 L'avis

DAYTON
 LYRIC
 Porter J. White & Co
 Jack Wilson Trio
 Felix & Barry Sis-
 ters
 Marie Fenton
 Ray & Rogers
 Frey Twins
 The Pelots

DENVER
 ORPHEUM
 Sam Mann & Co
 Edwin Stevens & Co
 Australian Wood-
 choppers
 Nana
 Eleanor Falke
 Harry Green
 Clever Trio

DES MOINES
 ORPHEUM
 (Open Sun. Mat.)
 Pianophonds Min-
 strals
 Quartet
 Donovan & McDon-
 ald
 Karl Emmy's Pets
 Marcus & Gartelle
 June Innes
 Colored Photography

DETROIT
 TEMPLE
 (Running Order.)
 La Toy Bros
 Peerless Macks
 Salerno
 J. C. Nugent & Co
 Olivetti Troubadours
 Little Russell
 Wynn & Russon
 Sayton Trio

DUBUQUE
 MAJESTIC
 Walsh Lynch Co
 Thilsons Dogs
 Lavender & Meeker
 Mr. & Mrs. Sidney Reynolds
 Hildebrandt & De-
 Long
 Landis & Knowles

DULUTH
 ORPHEUM
 (Open Sun. Mat.)
 Siems
 Dan Burke & Girls
 Mullen & Coogan
 Gordon Eldrid & Co
 Ray Samuels
 Wright & Dietrick
 Martini Bros

FALL RIVER, MASS.
 SAVOY
 May & Belle Con-
 nolly
 Foster & Foster
 The Kratoons
 Williams & McKenna
 Caesar Rivoli
 Richardini

FORT WAYNE
 TEMPLE
 "Foolish Factory"
 Four Nelsons
 Lewis & Green
 Clark & Verdi
 Amann & Hartley
 Ted Bailey Co
 Carita Day

FORT WORTH
 MAJESTIC
 Macart & Bradford
 Appale's Animals
 Killarney Girls
 Madden & Fitzpat-
 rick
 4 Dancing Belles
 Billy Barron
 Marville Charles

HAMILTON, CAN.
 TEMPLE
 C. L. Fletcher & Co
 Melville & Higgins
 3 Escardos
 nonette Lyie
 Cameron & Gaylord
 Ruth Belmar
 (One to fill.)

HARRISBURG
 ORPHEUM
 Toona & Indians
 Chadwick Trio
 Courtney Sisters
 Hickey's Circus
 John Murray
 Wilson Bros
 Toledo & Price

HARTFORD
 POLI'S
 James & Bonnie
 Thornton
 Ward & Curran
 Annie Yeamans
 Ward & Fox
 Mr. & Mrs. Thorne
 Gus Williams
 Allen & Clark

HOUSTON
 MAJESTIC
 Celli Opera Co
 Marco Twins
 Ethel McDonough
 Beatrice Ingram
 Players
 Gregorie & Elmina
 Art Raphael
 Mab & Weiss

INDIANAPOLIS
 KEITH'S
 (Open Sun. Mat.)
 Willa Holt Wake-
 field
 Simone De Beryl
 Ida O Day & Co
 Silvers
 Knox Wilson
 Gordon & Marx
 Lydell & Butter-
 worth
 Alburus & Millar

LAWRENCE, MASS.
 COLONIAL
 Red Sox Quartet
 Carlin & Penn
 Robert DeMont Trio
 Al Lawrence
 Paul La Croix
 Deshelle Bros.
 (One to fill)

LOS ANGELES
 ORPHEUM
 Odva
 Mme. Panita
 Adams & McDonnell
 Scott & Keane
 Maud Hall Macy & Co
 Charles & Fanny
 Van
 Nicholas Sisters
 Four Floods

LOUISVILLE
 KEITH'S
 (Open Sun. Mat.)
 "Darling Paris"
 Albert Hile
 Brown & Ayer
 Hayward & Hayward
 Redway & Lawrence
 Guerrero & Carmen
 Suckney's Circus
 Lorenzo & Ladue

LOWELL, MASS.
 KEITH'S
 Musical Noises
 McCormick & Wal-
 lace
 Bert Melrose
 Arthur Whitlaw
 Loda Montfort
 Dody & Lewis
 Al & Hattie Barlow
 (One to fill)

LYNN, MASS.
 KEITH'S
 O'Brien-Havel Co.
 Williams & Warner
 Geo. C. Davis
 Ornesto Sisters
 Rialta
 Rawls & Von Kauff-
 man
 Field Bros.
 Wentworth, Vesta & Teddy

MILWAUKEE
 MAJESTIC
 Grace Cameron
 Bedini & Arthur
 Morry Cash
 Spink & Welsh
 Milliet Models
 Clark Trio
 Bob & Tip

MONTREAL
 ORPHEUM
 "The Hold Up"
 Bon & Benton
 South & Campbell
 Valletta's Leopards
 Mack & Walker
 Ed Morton
 Feibum
 Claire & West

NEW HAVEN
 POLI'S
 Joe Howard & Mabel
 McCane
 Olive Briscoe
 Old Soldier Fiddlers
 Bison City Four
 Delmore & Lee
 Arthur Van & Girls
 Bertisch

NEW ORLEANS
 ORPHEUM
 (Open Sun. Mat.)
 Russian Orchestra
 Edna Aug
 "Little Stranger"
 Clifford & Burke
 Margena & Deltons
 Robbie Gordon
 Glenn Ellison

NORFOLK
 COLONIAL
 "Paris by Night"
 Rita Oquid
 Morris & Allen
 Nevins & Gordon
 Four Lukens
 Tom Kyle & Co
 Frank & True Rice

OMAHA
 ORPHEUM
 (Open Sun. Mat.)
 "Cheyenne Days"

Dolan & Lenhart
 Four London
 Cadets de Gascogne
 Karl
 Paulinette & Piqua
 Knight & Dayer

PHILADELPHIA
 KEITH'S
 "Song Revue"
 Atchison-Ely & Co
 Bellclair & Herman
 Menetkel
 McKay & Cantwell
 Hibbert & Warren
 White & Perry
 Asahi Troupe

PITTSBURG
 GRAND
 Harry Houdini
 Walter C. Kelly
 Al & Fanny Stedman
 McConnell & Simp-
 son
 Reynolds & Dene-
 gan
 Landen Beckwith
 Henry Horton & Co
 Seibini & Grovini

PORTLAND, ME.
 KEITH'S
 Paul Dickey & Co
 Tom Linton & Jun-
 gle Girls
 Golden & Hughes
 Kimberly & Hodg-
 kins
 Scotty Provan
 Grenon & La Lole
 Sorengia Bros.

PROVIDENCE
 KEITH'S
 Charlotte Parry & Co
 Big City 4
 Clark & Ower
 Stewart & Alexan-
 dria
 Snyder & Buckley
 Dale & Boyle
 Leroy & Harvey
 Meehan's Dogs

ROCHESTER
 TEMPLE
 "Romance Under-
 world"
 D'Armond & Carter
 Gash Sisters
 Fred Dupres
 Hawaway's Monkeys
 McGuiness Bros
 (One to fill.)

ROCK ISLAND
 EMPIRE
 Chas. Ledeger
 Noble & Brooks
 Con Daly
 Halligan & Ward
 3 Marx Bros & Co

SALT LAKE CITY
 ORPHEUM
 (Open Sun. Mat.)
 Conlin, Steele & Car
 6 American Dancers
 Seven Belfords
 Wilbur & Terry
 Dave Ferguson
 Cummings & Glad-
 dings
 (One to fill.)

SAN ANTONIO
 MAJESTIC
 Charmion
 Stewart Sisters & Escorts
 Hanson & Bijou
 Olympic Trio
 Lillian Sisters
 Leah
 Ben Smith

SAN FRANCISCO
 ORPHEUM
 (Open Sun. Mat.)
 "The Courtiers"
 Mosher, Hayes & Mosher
 Arlington Four
 Jane Boynton
 Dr. Ludwig Wullner
 Four Fords
 Josie Heather
 Augustine & Hartley

ST. LOUIS
 COLUMBIA
 "Top World Dan-
 cers"
 Musical Cutty's
 L. De Cordova & Co
 Carleton
 Russell & Newman
 Milliet's Models
 The Dandies
 Mareselles

ST. PAUL
 ORPHEUM
 Chas. Grapewin & Co
 Carson & Willard
 Connolly & Webb
 Schenck & Van
 Buear Trio
 Paul Barnes
 Mabelle Fonda Co

SCRANTON
 POLI'S
 "Bathing Girls"
 Ed Hayes & Co
 Belle Blanche
 Bert Fies, Woon
 Joe Jackson
 Kelly & Lavery
 Louis Stone

SPRINGFIELD, MASS
 POLI'S
 Ryan & Richfield
 Cousins & Mart
 Norton & Maple
 Great Howard
 Johnny Joanson
 Warr Bros
 3 western Sisters

SYRACUSE
 KEITH'S
 Lolo
 Harry Fox - Mil-
 lership Sisters
 Homer Lind & Co
 Mr. & Mrs. Hugh
 Ammet
 Artur sickness & Co
 Rembrandt
 Sorengia Bros.

ST. PAUL
 ORPHEUM
 Chas. Grapewin & Co
 Carson & Willard
 Connolly & Webb
 Schenck & Van
 Buear Trio
 Paul Barnes
 Mabelle Fonda Co

SCRANTON
 POLI'S
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 POLI'S
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 Great Howard
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 Warr Bros
 3 western Sisters

SYRACUSE
 KEITH'S
 Lolo
 Harry Fox - Mil-
 lership Sisters
 Homer Lind & Co
 Mr. & Mrs. Hugh
 Ammet
 Artur sickness & Co
 Rembrandt
 Sorengia Bros.

TOLEDO
 KEITH'S
 May Jolly & Co
 3 white nuns
 Magic Acties
 Aase Wason
 Roberty Trio
 Wason & Little
 Ince & Tracey
 (One to fill.)

TORONTO
 SHEA'S
 4 mortons
 J. F. Wade & Co
 "Lumber & Madson
 Isakawa Japs
 Hovey & Lee
 Marion Littlefield & Co
 John & Dyer
 Monatt & Clare

TRENTON
 TRENT
 Laura Guerite
 "Faid Back"
 E. F. Hawley & Co
 Jarrow
 Aase Troupe
 The Hylandas
 Dennis Bros

UNION HILL, N. J.
 HUDSON
 Selouson "Venus"
 Homer Miles & Co
 "Lumber & Madson
 Little Lord Robert
 Wornwood's Mon-
 keys
 Regal & Winach
 James Brockman
 Geo. E. Austin & Co

UTICA
 SHUBERT
 Colonial Septet
 Warren & Keefe
 Ned Starr
 Radio Furman
 Coogan & Bancroft
 College Trio
 Herbert's Dogs

WASHINGTON
 CHASE'S
 Chas. Kellogg
 Arthur Deagon
 Bryon & Langdon
 Gardner & Stoddard
 Brierley & Kessler
 Savoy Trio
 Reed Bros.

WILMINGTON
 DOCKSTADER'S
 "Dinklespiel's
 Xmas"
 Chas Miller & Co
 Fantelle & Valorie
 McBride, Post & Russell
 Claudius & Stoddard
 Capt. Nat Reasler
 & Co.

"GREEN STOCKINGS" (Margaret Anglin)—
 Maxine Elliott's (7th week).
KINEMACOLOR PICTURES—Kinemacolor.
"MAQUIS PEPPER" (Rose Stahl)—Harris
 (This week).
MME. SIMONE—Repertoire—Daly's
SOTHERN AND MARLOWE—Repertoire—
 Manhattan Opera House (1st week).
SPOONER STOCK—Metropolis (15th week).
STOCK—Academy.
"THE BALKAN PRINCESS" (Louise Gun-
 ning)—West End.
"THE ENCHANTRESS" (Kitty Gordon)—
 New York (5th week).
"THE FASCINATING WIDOW" (Julian El-
 tinge)—Grand Opera House.
"THE GARDEN OF ALLAH"—Century (4th
 week).
"THE KISS WALTZ"—Casino (9th week).
"THE LITTLE MILLIONAIRE"—Cohan's
 (8th week).
"THE LITTLEST REBEL" (Dustin and Wm.
 Farnum)—Liberty (1st week).
"THE MILLION"—39th St. (4th week).
"THE NEVER HOMES"—Broadway (7th
 week).
"THE PASSERS-BY"—Criterion (10th week).
"THE PINK LADY"—New Amsterdam.
"THE PRICE" (Helen Ware)—Hudson (3d
 week).
"THE QUAKER GIRL"—Park (4th week).
"THE RED WIDOW" (Raymond Hitchcock)
 Astor (3d week).
"THE RETURN OF PETER GRIMM" (David
 Warfield) (5th week).
"THE RUNAWAY" (Billie Burke)—Lyceum
 (6th week).
"THE SIREN" (Donald Brian)—(12th week).
"THE THREE ROMEOS"—Globe (1st week).
"THE WIFE HUNTERS"—Herald Square (3d
 week).
"THE WOMAN"—Republic (9th week).
"UNCLE SAM"—Gaiety (3d week).
"VERA VIOLETTE"—Winter Garden.
VIENNESE OPERATIC CO.—Irving Place.

BROOKLYN
"ARSENAL LUPIN"—Crescent.
"MADAME X"—Shubert.
"THE BACHELOR'S BABY" (Francis Wil-
 son)—Montauk.
"THE REAL THING" (Henrietta Croaman)—
 Majestic.
"THE RED ROSE" (Valerka Suratt)—Broad-
 way.
STOCK—Payton's.
STOCK—Amphion.

CHICAGO
"HANKY PANKY"—American Music Hall (3d
 week).
"THE CONCERT" (Leo Dietrichstein)—Black-
 stone (5th week).
"ALMA, WHERE DO YOU LIVE?"—Colonial
 (1st week).
"THE MASTER IN THE HOUSE"—Cort (3d
 week).
"GYPSY LOVE" (Marguerita Sylva)—Chicago
 O. H. (1st week).
"THE WALL STREET GIRL" (Blanche Ring)
 Garrick (1st week).
"MUTS AND JEFF"—Globe (3d week).
"EVERYBODY"—Grand O. H. (1st week).
"REBECCA OF SUNNYBROOK FARM"
 (Edith Talliaferro)—Illinois (1th week).
"LOUISIANA LOU" (Alex. Carr)—La Salle
 (12th week).
"AS A MAN THINKS" (John Mason)—Lyric
 (1st week).
"MAUSULLA" (Chauncey Olcott)—McVicker's
 (3d week).
"A LOVELY LIAR" (Louise Dresser)—Olym-
 pic (1st week).
"THAIS"—Powers (3d week).
"OVER NIGHT"—Princess (8th week).
"EXCUSE ME"—Studebaker (4th week).
"WITH EDGED TOOLS"—Whitney (3d week).
"CONVICT 99"—Alhambra (1st week).
"NO MOTHER TO GUIDE HER"—Bijou
 (1st week).
"SATAN SANDERSON" (Norman Hackett)—
 Crown (1st week).
"THE ROSARY"—Haymarket (1st week).
"THE TRAVELING SALESMAN"—National
 (1st week).

NEW ORLEANS
"LITTLE MISS FIX-IT" (Eva Tanguay)—
 Tulane.
"THE CHOCOLATE SOLDIER"—Dauphine
"THE TRAITOR"—Crescent.
BURLESQUE—Greenwall.
STOCK—Lyric.

KANSAS CITY
"THE HEN-PECKS" (Lew Fields)—Shubert.
"SWEETEST GIRL IN PARIS"—Grand.
"JUMPING JUPITER" (Richard Carle)—Wil-
 lis Wood.
"LOVE MAKERS"—Gayety.
"YANKEE DOODLE GIRLS"—Century.

BOSTON
"THE SLIM PRINCESS" (Elsie Janis)—Co-
 lonial.
"BEN HUR"—Boston (3d week).
"THE BLUE BIRD"—Shubert (4th week).
"GET-RICH-QUICK WALLINGFORD"—Park
 (8th week).
"MUTT AND JEFF"—Globe.
"SNOBS" (Frank McIntyre)—Hollis (3d
 week).
"POMPANDER WALK"—Plymouth (3d week).
"THE OUTSIDERS"—Majestic (3d week).
"MADAME SHERRY"—Tremont (4th week).
"DANTE'S INFERNO"—Grand Opera House
 (2d week).
"THE END OF THE BRIDGE"—Castle
 Square.

ST. PAUL
"TOP O' THE WORLD"—Metropolitan.
BULAH FORTNER—Grand.
12 KUBELIK—HARRY LAUDER; 16
MICHAEL MORDKIN—Auditorium.

LOS ANGELES
"SEVEN DAYS"—Mason.
LAMBARDI OPERA CO.—Majestic.
"FLOWER OF THE RANCH"—Lyceum.

SHOWS NEXT WEEK.

NEW YORK
"A SINGLE MAN" (John Drew)—Empire
 (1st week).
"AROUND THE WORLD"—Hippodrome
 (1st week).
"BOUGHT AND PAID FOR" (Charles Rich-
 man)—Playhouse (8th week).
"BUNTY PULLS THE STRINGS"—Comedy
 (6th week).
"DISRAELI" (George Arliss)—Wallack's (9th
 week).
"DRAMA PLAYERS" (Donald Robertson)—
 Lyric (2d week).

PHILADELPHIA.

"TRAIL OF THE LONESOME PINE"—Broad
"THE ROUNDUP"—Forsyth
"PEGGY"—Chestnut St. O. H.
"EXCUSE ME"—Garlick.
"BABY MINE"—Adelphi.
"TILLIE'S NIGHTMARE"—Lyric.
"THOMAS SHEA"—Grand O. H.
"THE GIRL OF THE STREET"—National.
"STOCK"—Chestnut St.
"SPOONER STOCK"—American-Blaney.
"DUMONT'S MINSTRELS"—Ninth and Arch.

PITTSBURG.

"STOCK"—Duquesne.
"ROCK OF AGES"—Lyceum.
"SHE KNOWS BETTER NOW" (May Irwin)
—Alvin.
"THE FORTUNE HUNTER"—Nixon.

TORONTO.

"NAUGHTY MARIETTA"—Princess.
"ABORN OPERA CO.—Royal Alexandria.
"THE WHITE SISTER"—Grand.

LOUISVILLE.

"IN WYOMING"—Avenue.
"SCHOOL DAYS"—Walnut.
"WAY DOWN EAST"—Shubert.

SAN FRANCISCO.

"BRIGHT EYES"—Columbia.
"THE PARADISE OF MAHOMET" (Grace
Van Studdiford)—Cort.
"DON'T LIE TO YOUR WIFE" (Dave Lewis)
—Savoy.
"FATHER AND THE BOYS"—Alcazar.

BUFFALO.

"THE OLD HOMESTEAD"—Lyric.
"THE PIPER"—Tuck.
"ELEVATING A HUSBAND" (Louis Mann)—
Star.

BALTIMORE.

"SEVEN SISTERS" (Charles Cherry)—Ford's.
"SPRING MAID" (Christie McDonald)—Acad-
emy.
"LITTLE BOY BLUE"—Auditorium.
"EAST LYNNE"—Savoy.
"BEYOND THE DIVIDE"—Holiday St.

OMAHA.

"SOUSA'S BAND"—Boyd.
"GEORGE EVANS' MINSTRELS"—Brandels.

DENVER.

"BABY MINE"—Broadway.
"GERTRUDE HOFFMANN"—Taber Grand.

INDIANAPOLIS.

14-16, "BETSY" (Grace LaRue)—Shubert-
Murat.
"MADAM SHERRY"—English's.
"WATSON'S BIG SHOW"—Empire.

ST. LOUIS.

"THE PASSING OF THE THIRD FLOOR
BACK" (Forbes Robertson)—Shubert.
"OVER THE RIVER" (Eddie Foy)—Olympic.
"A POOL THERE WAS" (Robert Hilliard)—
Century.
"THE SOUL KISS"—American.
"THE HEART OF CHICAGO"—Havlin's.
"KNICKERBOCKERS"—Gayety.
"FOLLIES OF THE DAY"—Standard.

CINCINNATI.

"ZIEGFELD'S FOLLIES"—Grand.
"THREE TWINS"—Walnut.
"THE CHOCOLATE SOLDIER"—Lyric.
"AT THE OLD CROSS ROADS"—Heucka.

DETROIT.

"THE MAN FROM HOME" (Wm. Hodge)—
Garlick.
"GIRL IN THE TAXI"—Detroit.
"THE PRINCE OF TO-NIGHT" (Henry
Woodruff)—Lyceum.

CLEVELAND.

"PINAFLORE"—Colonial.
"A BUTTERFLY ON THE WHEEL" (Marle
Doro)—Opera House.
"THIRD DEGREE"—Lyceum.
"COWBOY AND THE LADY"—Cleveland.

A LOUISIANA ROOF.

Shreveport, La., Nov. 8.

Frank P. Furlong, manager of the Fifth Avenue theatre of Nashville, Tenn., is negotiating for the lease of the roof of the new hotel Youree here for roof garden vaudeville. Furlong was in the city en route to New Orleans and conferred with Captain Youree. The erection of the hotel will begin in December and will cost over \$300,000. It is proposed to open the roof theatre as soon as possible after the completion of the hotel structure.

CIRCUS' LATE SEASON.

The finale of the 1911 Hagenbeck-Wallace circus season will not arrive until Dec. 4, in the south, an extraordinarily long term for a tented organization to be out.

J. Rosamond Johnson will try out a "single" turn in a hide-away the latter half of next week.

"A WORTHY MARRIAGE."

Paris, Oct. 31.

Sacha Guitry, the son of the actor who has just returned from a tour in South America, has blossomed into a fine playwright, and his latest piece, "Un Beau Marriage," produced at the Renaissance, Paris, Oct. 17, is a success, almost equalling his "Veuilleur de Nuit" at the Theatre Michel.

But all the characters in this play are deplorable, and would be distasteful were they not so good natured and amusing.

Herblis is a rich bookmaker, without honor or scruple. In his own clique he is extremely popular, always ready to lend or give to a stranded colleague. He is a widower, and in order that his daughter Simone shall not be a load-stone to his gay life, she has been brought up by an aunt. He had almost forgotten her when she returns home one evening when he is expecting a lady friend.

He is glad to see her, but considers the quickest way to get rid of her will be to find her a husband. The father endeavors to match her with one of his tenants, Comte Maurice, a frivolous, impetuous aristocrat who never pays his rent. Herblis in his heart considers this almost a virtue.

Maurice, however, has one spark of manliness in the transaction, and refuses to sell himself. The father is wide awake, and knows human nature. He manages to throw the two together, they fall in love, and finally agree to go through the form of marriage, though they both agree that such a ceremony is a mere matter of form which has no consequence for their future existence.

This rather shabby story is well played by the author as the Count, Arquillere as the disreputable but generous father, and Mlle. Lyse (Mme Sacha Guitry), as Simone.

10c ORCHESTRAL CONCERTS.

Chicago, Nov. 8.

The success of "pop" vaudeville seems to have been the inspiration that has brought about a series of "ten cent" orchestra concerts in this city, the first of which was given last Sunday afternoon by the noted Thomas Orchestra under the auspices of the West End Women's club at the club hall on the west side. These entertainments will extend throughout the winter. Two are planned for each Sunday afternoon, the first at three o'clock and the second an hour-and-a-quarter later.

The auditorium of the club has a seating capacity of 500. If there is no miscarriage of present plans, the musical campaign will be carried on until June 1, under the direction of Mrs. John B. Sherman, chairman of the West End orchestra concerts committee.

In addition to the West-side concerts, similar entertainments will be given weekly at Fullerton Hall, Fine Arts building, under the direction of the Chicago Woman's club.

Melville Stoltz' "Kiddle Land" has again been put in vaudeville, for the "small time."

Morris and Allen, Hebrew singing comedians, have been booked to open in London June 3 next.

It is possible that Scribe's "Le Verre d'Eau" (The Glass of Water) may be revived at the Comedie Francaise. This comedy, in five acts, was first played at the House of Moliere on Nov. 17, 1840.

Rodico Rodriguez, of the Guatemala Operatic Marimba Serenaders was removed to a hospital in Syracuse last week, and held there for the physicians to observe him, when they will decide whether an operation for appendicitis is necessary.

Morgan, Coombs and Bender, of the world's champion Athletics, with Kathryn and Violet Pearl, who opened their new act at Atlantic City this week, are booked for their first New York appearance at the Academy of Music this Sunday.

Late acquisitions to the Margaret Illington company which will present "Kindling" are Amy Marshall, Frederick J. Rice, John Rex and Master Fred Behrens. Rehearsals are being conducted by J. C. Huffman. Edward J. Bowes, who will manage Miss Illington's tour, announces that she will appear in New York before Dec. 1.

A theatrical company, which visited Avignon, France, recently, had a rude lesson for its unwarranted behavior in posting sensational bills. The titles were so ticklish that several citizens protested to the mayor, who gave orders that the troupe was not to perform in that ancient city. The manager, however, was a man of energy, and declared he would open and fight the case in the law courts after if needed. But just before the commencement a number of workmen began to take up the road in front of the theatre, and the electric cable and gas piping supplying light to the theatre, were cut by order of the mayor. The performance could not take place.

Yours Merrily John R. Rogers is back in New York, with a story of the Coronation. During the festive days the London streets were barricaded high with stands. Jack Johnson was over there, and R. G. Knowles was at the Coliseum. While on for his act, Mr. Knowles inquired of the orchestra leader if he knew why the streets were all built up. The leader said he did not when Knowles replied they were in that condition to prevent Johnson from seeing the procession. The quip never got a ripple. After the performance Mr. Knowles found an English friend waiting outside for him. "Excuse me, old chap," said the Englishman, "but were you really serious in that remark about Johnson?" "Never more so," answered Knowles. "But allow me, dear fellow," said his friend, "to correct you. You were entirely wrong in the assumption. I assure you that the colored fighter Johnson was never thought of at all. It's to accommodate the crowds, old chap."

HERE'S BILLY GOULD

By WILLIAM GOULD.

Cincinnati, Nov. 7.

Cincinnati would be a great town if it only had a few Germans in it.

Old fashion note:

Saw a horse on Broadway just before I left.

Puzzle item:

What is the biggest boob town in the world?

(New Yorkers are barred from this guessing contest.)

Annie Yeamans and Maggie Cline were amongst the children who entertained at the Orphans Home last Saturday. Yes, they were "amongst" the children, alright. (Submarine number.)

What's become of all our vaudeville newspaper men, lately. Running out of stuff, lads? (So am I.)

At last, we have Maud Ryan writing comicalities. Bright, too.

Boosting number:

Gus ——— and Sadie ——— are doing one of the best sketches in vaudeville. They were a ——— at ———. They have a ——— act. (Oh, this Editor! He omitted their names again and I have spent the three dollars.)

In answer to Arthur Trainor of London. I must say that you have been misinformed. Theodore Roosevelt was never a member of the New York G.ants. No, his name was not Rosenbaum.

Congress is going to pass a bill giving the actors a yearly holiday. I hear they think the actor should have one day of rest. Feb. 31st will probably be the day.

The morning salutation in Ohio this week: "Good morning. Have you been indicted?"

Skin Skinnati is very lively today. Belle Ashlyn and Burnham and Greenwood are rewriting the show business.

Ed. Wynn and Isabelle D'Armond have nearly had as many partners as I, in the last two years. I think I'm one ahead so far.



MABEL BROWNELL.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Itube Dickinson, Hammerstein's.
The Zoyarros, Hammerstein's.
Nevins Sisters, Hammerstein's.
Blanch Walsh and Co., Fifth Avenue.
Moore and Haager, Fifth Avenue.
Carolyn Franklyn and Co., Fifth Avenue.

Mary Elizabeth, Fifth Avenue.
Morecroft and Conroy, Colonial.
Three Lessos, Colonial.
Kaufman Sisters, Orpheum.
Pendleton Sisters, Bronx.
Inness and Ryan, Bushwick.

Harry Jolson.
"Piano-Act."
15 Mins.; One.
Columbia (Nov. 5).

Harry Jolson, the blackface comedian, has arranged a nearly new turn, shown for the first time Sunday at the Columbia. The opening is quite new, and as good. The assistance of a pianist who has a pleasant singing voice, is also a part of the new act. There is some conversation between the couple in the center, when both get into a yodle number, that Mr. Jolson formerly did alone, he closing with his operatic travesty. This landed a very big score for him at the finale. A little of the talk needs changing about. Even Mr. Jolson audibly realized that his "Three Little Maids" "gag" was a bad boy to handle around New York. The opening of the act finds Jolson having trouble with the orchestra, which will not follow the music cues. The leader claims the cause is through non-rehearsal. Jolson denies this, and belittles all the musicians. Attempting to continue the song, the leader lays down his baton, asking his fellow musicians what they think of Jolson. Thereupon Jolson retorts, when the leader tells him any man in the pit could do better than he at \$2 weekly. Working it up very well, the leader is informed by Jolson they all can leave, and they do. As the leader is disappearing Jolson reproves him for making the \$2 statement before the audience, and calls upon the leader to come up on the stage to show his ability. The leader deprecates, says the remark only applied to the musicians, but Jolson insists, whereupon the leader (who is his pianist) enters into the act. It gives Mr. Jolson a very good opening, perhaps a better one than any "piano-act" has shown in around here, besides pushing the turn off to a lively laughable start. With Jolson's voice, his assistant and the other material (requiring but little improvement), he will have an act that is going to be liked wherever it appears. *Sime.*

Walter Brown.
Singing and Talking.
10 Mins.; One.
Grand Opera House (Nov. 5).

Here is a dandy talking act with some singing at the finish. The talk has to do with his married life. He has a corking voice. Sunday night Mr. Brown had the audience in an uproar. With the running time cut down a little, he should get over, even "No. 3" on a big time bill. *Jess.*

NOTICE

Due to the number of New Act reviews printed by VARIETY of turns on the "Small Time," the reviews are now separated.

Those referred to by VARIETY'S reviewers as possible for the high class vaudeville houses are placed first after the New Act heading.

The division is made for the convenience of managers and agents indexing this department.

Ronair and Ward.
"Ocean Breezes" (Songs and Talk).
14 Mins.; One (Special Drop).
Columbia (Nov. 5).

Ronair and Ward have been in the west for a year or more. Sunday night they had a neat little sketch in "one," written by Mack and Orth. It tells of a flip young city chap, who has answered a matrimonial advertisement. The appointment made is for the seashore. The drop resembles either the Long Beach or Atlantic City boardwalk. A flirtation with a young woman met there by Ronair afterwards resolves itself (on the girl making her third change) into her reappearing veiled, as the marriage aspirant. The songs sung, "The Only Way" (as a solo by Ronair), "Wild Waves" and "Feel Like Having Just a Little Bit of Lovin'" (duets), are catchy little airs, and well fit into the skit. Mr. Ronair is a likable light comedian, just a trifle too fast in his work for Miss Ward, who looks well, wears pretty clothes, but will need some playing yet before she can equal her partner. The dialog might be built up to better advantage around the center. It sags off a couple of times. The talk at the opening, about fish, gets over nicely. Mr. Ronair sends all his matter over easily. The act will do in the New York big vaudeville houses in an early spot just now. At least they have a couple of new and good looking faces to recommend them to the big time. *Sime.*

Carlton.
Comedy Magician.
17 Mins.; One.
Majestic, Chicago.

Carlton, one of the recent importations from the other side, is a comedian and a magician, mostly a comedian—and a good one. Fortunately he has had an opportunity to study the American audience before tackling the more important engagements in the east, since he toured the western end of the Orpheum Circuit first. Extremely eccentric in appearance and quite as much in delivery, he carried off a huge hit Monday afternoon in a hard spot. Carlton's stage apparatus consists of a chair and a roll of carpet. He works much like Griff. His patter is practically the same in construction. He occasionally called attention to the shrieks of silence and insisted over and over again that he was "deucedly clevah." Opening with a routine of card palming, the long magician went through some card tricks finishing with the disc casket trick. For his finale Carlton works with a confederate, a nimble contortionist, who acts as his subject in a bit of burlesque hypnotism. It is well worked and full of comedy. The lanky Londoner will meet his real test in Hammerstein's where he is scheduled to appear in a few weeks. At any rate on his Majestic showing he will

"The Dandles" (5).
Singing and Comedy.
22 Mins.; Full Stage.
Majestic, Chicago.

"The Dandles" are English, decidedly so, with a routine of misplaced material that would evidently bring expected results on this side of the pond if slightly altered in delivery. For an act of its kind "The Dandles" work overtime. They could chop out six or seven minutes and still have a good comedy turn. They have played the Orpheum Circuit and are still very much out of order. Their past performances probably warranted them being placed in the "No. 1" spot at the Majestic, a bad position in any house, but worse at the Majestic. Of the quintet, three are women. One spends all her time at a grand piano. Opening with a lively song and dance "The Dandles" looked like a sure thing, but from then on they slowed up and finished rather weak. A solo later on, closely followed by a duet (both ballads) went exceptionally well, as did a bit of comedy in which four of "The Dandles" represent a music hall audience on the other side. Two chairs are placed on a table to represent the gallery in which two of "The Dandles" sit impersonating coster characters. Directly beneath are two of the English aristocratic element. A little talk between the pair ensues and while the males give a corking good idea of the characters they represent, the few present at 7.40 were too busily engaged arranging their wraps to take notice. The bit rolled by unnoticed. A laughing song is used for a finale. "The Dandles" should use their opening number for a finish and eliminate the song now used. One of the other numbers could be taken out, or better still, the baritone could drop one verse of his solo. The recitation bit is passable, although not overstrong. Could "The Dandles" figure on a fifteen-minute routine of their best, there is every reason to believe they could get over. But even then they would have to dodge the opening program spot. *Wynn.*

Four Kumas Family.
Magic and Equilibrists.
15 Mins.; Full Stage (Special Setting).
Hammerstein's.

The special setting carried by this Japanese quartet is worthy of a better act. Three men and a woman in native Japanese garb go through fifteen minutes of conventional stunts, such as throwing out streams of ribbons, then gathering them up and transforming them into the American flag. A feature trick is to have the woman walk up a ladder of edged swords in her bare feet. *Jolo.*

strike New York with the odds in his favor. He made good here. *Wynn.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"The Littlest Rebel" (Dustin and Wm. Farnum), Globe.
"The Three Romeos," Globe.
"Vera Violetta," Winter Garden.

Grace Cameron.
Character Singer.
12 Mins.; One.
Majestic, Chicago.

Little Grace Cameron should be labeled "The Hero of the Bill" at the Majestic this week. On one of the best programs the house has ever offered, the character songster appeared in next to closing spot, following Frank Keenan in "The Oath," a dramatic affair that had the whole house mourning for the dead son at the curtain, where Keenan is shown kneeling down with a Rosary in his hands, praying to mournful music. And then the orchestra struck up a lively tune for her opening, a chorus girl's experience told in lyrics, which allows her an opportunity to test her vocal abilities. This was followed by a French number, a poor selection well delivered, but one that doesn't belong in the Cameron repertoire. Then came a kid song called "I'm An Orphan Child From Reno" or something along that line. Of this only one verse was sung. It turned the tide in Miss Cameron's favor and following with three character numbers in comedy costume, she scored one of the afternoon's hits. "Help, Help, Help," "Heaven Will Protect a Working Girl" and a suffragette number labeled "If Adam Had Never Been Introduced to Eve" completed her comedy offerings. At the finish Miss Cameron had the audience entirely weaned from the Keenan characterization. Naturally the first two songs went slow. Miss Cameron is probably one in a hundred who could hold the spot. It was a severe test. The result makes her a candidate for any bill, anywhere, anytime. *Wynn.*

Evelyn Sisters.
Singing and Dancing.
8 Mins.; One.
Hammerstein's.

A conventional "sister" act, fairly neat steppers, pretty, but poor singers. Their dance steps earned a little, not much in opening position a few minutes after eight o'clock. The girls might be good support to some comedian or male coon singer, but by themselves do not class in the two-a-day. *Jolo.*

NEW ACTS IN "POP" HOUSES

Thomas and Coates.
Songs and Dances.
13 Mins.; One.

Two colored boys have a very decent comedy singing and dancing act. The "straight" man is a good acrobatic dancer, and the comedian is there with an eccentric style. The talk is funny, and the two rank well up with double-colored acts. *Jess.*

Deane and Silby.
18 Mins.; 4 (Interior; Two); 6
(One); 8 (Two).
New York Roof.

A dressing room is shown. The man is waiting to go on. His partner fails to show. The latter's sister blows in like a gentle sephyr from the Bowery. She slings him this way and she slings him that, and says she knows his act backwards. Six minutes in "one" give the girl a chance to sing "Under the Yum Yum Tree." She sang it well, but the song is too old for her young voice. The man neither sings nor dances, simply "feeds" the woman, so she can handle talk gleaned from the vernacular of the street. The woman is a capital comedienne but carries some of her work too far. She could very likely frame a "single" and get more out of it. Sometimes it does take two to make an act. In this turn, though, the girl landed everything. While the idea of their sketch is not a new one, the act could be threaded into a smoother running vehicle for the "smaller houses." *Mark.*

Tom Thatcher and Co. (1).
Singing and Dancing.
11 Mins.; One.
Murray Hill (Nov. 5).

Tom Thatcher has undergone quite a transformation since last seen as a "single." Now he not only dresses up like a regular matinee idol but has a young woman working with him who makes his act all the stronger for "pop" houses. These colored entertainers were one of the biggest hits on the Sunday bill. Thatcher is a good entertainer and should work in more facial contortions. His "open work" reminds one strongly of Billy Kersands, who could put the business end of a tumbler in his mouth without any trouble. Thatcher's partner is a graceful dancer, light and airy on her feet. *Mark.*

Ben Cox.
Songs and Talk.
12 Mins.; One.
Murray Hill (Nov. 5).

Ben Cox, looking as neat as a pin, chalked up quite a hit at the Murray Hill Sunday. He sang two songs and for an encore "did" a recitation composed of the titles of a hundred or more of plays. His talk was well put over. Several of his jokes sounded suspiciously like those of Ezra Kendall, but Mr. Cox got away with his monolog in pretty good shape. He has a good act for the "pop" time. *Mark.*

Valroy Major.
Songs and Dance.
8 Mins.; One.
Grand Opera House (Nov. 5).

Valroy Major is probably English. She adopts the English style of singing a song. Her selection of numbers (three) is very poor and even on the "Small Time" she would have difficulty in interesting without the dance used for a finish. Miss Major has good looks and with the proper songs ought to make a good single for any time. *Jess.*

Jack Reid and Co. (8).
"A Night in Chinatown" (Melodramatic, with Comedy).
One and Three; (Special Drops).
Columbia (Nov. 5).

"A Night in Chinatown" or something like it was played by Jack Reid in burlesque. In the present sketch, shown at the Columbia Sunday night. Mr. Reid, as the old Irishman, was excellent. Three or four other people were with him, some as "types." The scene in "one" got through nicely, the Irishman working straight for a dope. Had the act remained in "one," it might have shown itself more adaptable to the better vaudeville. Carrying the scene to a hop joint however on Pell street, with an opium layout in a bunk, with a smoker lying there, along with the melodramatics that follow immediately after, stamped the sketch as but fitted for the small time. It goes beyond a logical length, is badly fitted toward the finish, and the subject matter is too illuminating of the frowzy side for the better houses. *Sims.*

La Reine.
Serpentine Dances.
18 Mins.; Full Stage (Special Effects).
New York Roof.

La Reine was featured in her "spectacular dances" on the Roof this week. It isn't her dancing but the electrical effects that make the act a most desirable one for the "pop" time. Serpentine dances amid an array of colored lights have long ago worn out their novelty in the bigger houses, but La Reine has her dances worked up in pretty attractive shape, making them a welcome acquisition to any "pop" house bill. She carries a million dollars worth of electrical effects. Perhaps they didn't cost a million, but the outfit would pass the thousand mark. There are slight waits between each dance. After a short serpentine at the opening, she offers the dance of colors, the flame dance and the dance of the north. The last two are the most effective. The scenic arrangement for the closing number is a pretty feature. *Mark.*

Nichols.
Comedy Wire.
12 Mins.; Full Stage.
American.

Nichols is a wire walker who appears a trifle aged for a man doing this line of work. He starts off with some attempted comedy, but gets little out of it. After removing his comedy clothes Nichols works in "straight" attire. He succeeds in doing much better, though his work warrants no better position than what he has this week. Nichols opens the show. *Jess.*

Wills Harner and Co.
Dramatic Sketch.
18 Mins.; Parlor.
Grand Opera House (Nov. 5).

An Italian man-servant kills the brother of a girl who has befriended him, without knowing he is her brother. The brother stole the Italian's wife. Like many other stories, this one is full of the same kind of vengeance. The fight between the two is a scream, and caused the audience to lose interest. *Jess.*

Elgorda.
Comedy Magician.
17 Mins.; One.

Elgorda makes his entrance through the audience without any make up and before he is on the stage, starts a running fire of conversation, continued to the finish of the turn. While not resembling either one, the presentment may be best described as a cross between the acts of Jarrow and Van Hoven. He takes unusual liberties with his audience, but in such a way that instead of resenting it, they laugh with him. His best bid for comedy is bringing a small boy out of the audience and giving him a number of eggs to hold, some of which fall and break, to the embarrassment of the kid and the delight of the audience. Elgorda will do nicely for the small time, but can hardly court comparison with the comedy magicians above mentioned. *Jolo.*

Taylor.
Songs and Imitations.
12 Mins.; One.
New York Roof.

Taylor gets the billing but a partner who acts as a "plant" in the audience gets the lion's share of attention and applause with the solo he renders down in the orchestra pit. Taylor lacks some valuable stage assets among them personality, and owes Cliff Gordon nearly everything for his act. That is, Taylor opens his act with an imitation of Cliff, and comes close to doing half of his monolog. When Taylor says he will do a song as Eddie Foy would do it, the "plant" interrupts and kids. Then comes the latter's song, and he takes a genuine "pop" hit. He then goes on the stage and sings two parodies with Taylor, on "Winter" and "Alexander." The act is of "small time" calibre. *Mark.*

Lucifer and Kidler.
Acrobatic.
9 Mins.; Full Stage.
Columbia (Nov. 5).

Made up as two clowns, Lucifer and Kidler, at the Columbia Sunday night, displayed a "hitching" kick as their best work. The comedy did not extend beyond the make up. The men might decide who is the comedian of the pair, and allow the other to work straight. The burlesque wrestling bout indulged in by one of the duo for an encore could have been further worked out. The turn is for the smaller time. *Sims.*

OUT OF TOWN

Marguerite Starr.
Songs.
17 Mins.; One.
Young's Pier, Atlantic City.

Miss Starr is from the legitimate, although appearing in vaudeville last season. She is a very pretty girl with blue eyes surmounted with golden hair. Singing four numbers, for each she had a different costume. Rarely has vaudeville been shown such pretty and rich gowns by a single artist. She was encored to big applause, and should do very nicely on the big time. *I. B. Pulaski.*

Kathryn and Violet Pearl and Jack Coombs, Chief Bender and Cy Morgan.

16 Mins.; Full Stage.
Young's Pier, Atlantic City.

John R. Robinson picked a peach when he signed the pitching heroes of the World's Champion Athletics, Coombs, Bender and Morgan, for vaudeville. Mr. Robinson supplied the proper support when he chose Kathryn and Violet Pearl. And then he did another wise thing by having George Totten Smith construct the vehicle. The result is that the act, entitled "Learning the Game" would almost stand alone without the big names attached. It opens with the two girls alone on the stage. Kathryn is the owner of a ball club but knows nothing of the game. Violet knows "all about it," and besides is acquainted with the players. The latter are spied in the offing. They enter in spotless playing uniforms—Morgan first, then Coombs and last Bender. The applause that greeted the men was veritable thunder. After some "kidding" at the expense of Kathryn, Morgan sang a dandy song "Mr. Dream Man." He surprised everybody with his really good voice. Then followed some more "kidding" and "daffydills" on team members, after the pitchers demonstrated pitching methods. Each man after a short explanation pitched the ball into a net in the wings. The finish came with another good number entitled "The Base-Ball Glide," all singing. Both songs are by Harry Von Tilzer. A dance was the encore, Kathryn, Violet and Morgan really dancing. (Morgan has been in minstrel shows for some time.) At the finish Bender did a miniature war dance bringing a shout of laughter and great applause. The act took eleven curtains Monday night, each pitcher making a speech as did "Rube" Oldring who was in the audience, and was brought up on the stage. The act should prove one of the season's biggest novelties and one of the very best drawing cards. *I. B. Pulaski.*

John E. Henshaw and Grace Avery.
"Strangers in a Strange Flat"
(Farce).
25 Mins.; Full Stage.

Young's Pier, Atlantic City.
John E. Henshaw has long been identified with musical comedy. Grace Avery has been in several legitimate shows. She makes a capital partner for Mr. Henshaw. In the present offering they have a piece of valuable property for vaudeville usage. It is chock full of bright, snappy lines, with considerable new and original slang. The action takes place in a furnished flat which Ruby Bright (Miss Avery) an actress has just rented from the janitor. She is to play in a new show opposite a well known comedian, Bradley Sharp (Mr. Henshaw), whom she has never seen, and whom, she imagines, is very fresh. When the principals meet, the fun starts until their real identities are revealed. The finish was a song and dance. It took them off to big applause. As an encore they gave a taxicab bit, new and funny. The action for the most part is rapid. A slowing of pace was evident in the center of the act, but this should be remedied. *I. B. Pulaski.*

FIFTH AVENUE.

There were not many in the house Monday night. The wet season kept the attendance down. The show is good and should look attractive to a vaudeville going public. It ran smoothly, though the Pathe "Weekly Bulletin" was forced into the heart of the proceedings. The audience liked the pictures, but there is no question about it slowing up a bill. This week it is probably a better arrangement to run the pictures rather than shift the running order as planned.

The program contains no new acts, but there are three or four turns that haven't played New York for 20-weeks-each-season for the past five, and that was encouraging.

Carl McCullough returns to the "big" eastern vaudeville after quite a long absence, and Carl should be scolded. It does seem that after all this time, he might have discovered a new idea or two. He is doing the "Demonstrator," and the imitations, travesty and straight. He is, however, combing his hair differently, something, anyway. McCullough is at his best in his opening number, "Mammy's Shufflin' Dance," a straight "coon" ditty. McCullough has ability; also personality and appearance, but lacks progressiveness. On "No. 4," he did well but not nearly what he should do.

The Langdons are in exact contrast. Everything they have in their laughable skit "A Night on the Boulevard" shows goaheadativeness. The pair have a prop auto that's a little dandy. They enter in it, and it is the best looking thing for a travesty buss wagon yet shown. A pretty, attractive set is also carried. This, along with a second prop auto, and a company, makes the act look pretentious. The man and woman do very well with the comedy props and get a great deal from the material. The Langdons put it over "No. 3." For their newness and novelty, they should be welcome visitors around here.

Eva Shirley and Sam Kessler were "No. 2," and did surprisingly well. The pair seem to fit each other nicely and should get along in the big houses. The specialty however needs rearranging. The first thing to come under the hammer is the dressing. Eva's first dress shouldn't be, the second is better, but a neat, becoming style could be found, for she is a pretty, attractive girl, who should strive to get all she can from her good looks. Sammie (even though it breaks his heart) must part with the silk hat. That's got to come out. Instead of trying to be grown ups, why not just be a couple of kids?

Sam Chip and Mary Marble scored just the kind of a hit the clean cut classy little playlet deserved. Mike Bernard and Willie Weston very fine, next to closing. Mike sure can play that instrument. A new routine will be in order, if around these parts they are to stay much longer. Ioleen Sisters under poor conditions did splendidly. A nice clean interesting opening number.

Byron and Langdon caught their full quota of laughs, but with only a picture between "The Dude Detective" and "In Old Edam" it made the detective sketch look pretty tawdry.

VANITY FAIR

The "Vanity Fair" Company, this season, on the Eastern Burlesque Wheel, is credited to the Bowman Brothers Amusement Co. Last year Gus Hill directed the show, which still plays under his franchise, having been leased.

The Bowman Brothers (William T. and James M.) are among the principals. William is one of the two tramp comedians; Bob Van Osten the other, in the rather trite piece that is used to run through two acts, with an olio of three turns. This week at the Columbia, two of the acts are added to strengthen up and lengthen out the performance. The third number is Bernier and Steller. It is a man and woman singing team, carried only for their vaudeville act. Monday evening, after the second song, a ballad, the couple silently left the stage, without reappearing. Until they change that ballad into something they can sing, the reception will probably be repeated.

Following the olio came the second act, or "burlesque." In this Messrs. Bowman and Van Osten continue the characters of the tramp, by carrying out the title of the "Suffering Suffragettes." They are now on "Suffragette Isle," a near-relative to the old Seminary stuff. To make the relation stronger, the men are wearing skirts and wheeling baby carriages. In quick transition then, after a march by the girls in tights. (led by Rose Stens Stevens, who nicely fitted into the role of the mother at the opening), comes a revision of "The Old Fire Brigade," with the choristers impersonating firemen. They dally about. It's a long stall that chases people home, and so it was in this case. When James Bowman finally appeared to sing "Mississippi Shore," a good many were on their way, with the burlesque not near completed.

The burlesque of the "Vanity Fair" show is very bad. The comedy never enters. In the first part it is somewhat better, but the laughs are not plentiful. Though the plot of two tramps who are escaped convicts, and steal clothes to assume other characters, is hackneyed enough, there is still some humor left in it. What little there was that didn't hide somewhere, Mr. Van Osten got out. The opener has some suggestive lines, albeit not as broad as some of the verses in "Rock-a-by Baby." This song came in the second act, with Van Osten and William Bowman singing the old "Hinky-Dee" melody? One verse was particularly bad, really nasty.

When in vaudeville William Bowman was an excellent blackface comedian. That seems to be his forte. Certainly he shows nothing as a tramp. Mr. Bowman never seems to grip the character, nor does his physical build suit it.

As a "straight" with a voice, James Bowman does very well. William

"Everywife," the top of the bill, closed the program. The house became intensely interested from the start, although once or twice the point seemed to be rolling about in the open.

Desk.

also can sing. The musical hit of the show is their number "Virginia Lou," in which Miss Stevens added a share as her best contribution of the evening. She remained off stage while singing, but the bouquet was handed to her during the march, while she was wearing a diamond pendant. (It has been a great season for the jewelers.)

Among the three women principals, inclusive of Miss Stevens, were Anna Woods and Dainty Diane. Miss Woods sang a couple of numbers programed for Miss Diane. In one of these, "The Violin Rag," she put it over extremely well. Miss Diane came out strongly when singing "Mysterious Rag" with James Bowman, at the finale of the first part. It made a big finish, receiving several encores. Dainty or Diane also delivered her lines the most intelligently among the ladies, though she was very careful the audience should never miss a syllable.

The dressing in the first part was very pretty, though the costuming for the second act hadn't suffered a change up to the time the fire affair concluded. Of the sixteen choristers, four or five are pretty enough to wonder why the other managers who have appeared along the route this season did not discover some looks themselves to place in the line. One blonde chorister would grace the "show girl" line of any Broadway musical comedy.

"Louisville Bill," another "rag" in the program, assigned to Virginia Kelsey (whoever she is) had to come out as Bernier and Steller picked that for the first of the two songs in their olio act. They might better let Miss Kelsey handle it. She may do something with the number.

Of the other olio turns, Dewar's Comedy Animal Circus, is the unridable donkey, which caught much laughter. Dewar has a dog working the revolving table, quite good, and the boys on the table got some fun out of it, but until he can train his pony to run the table without his hand on the bridle, and his whip on the pony's legs, Mr. Dewar had better close with the comedy falls of the boys. It will also make the pony feel much more comfortable.

As the big hit of the night in an all around way, the Six Musical Spillers (also added) had no competition. These colored people, equally divided as to sex, give a very entertaining act. One can not help but reflect upon the absence of this turn from the big time vaudeville houses. Perhaps they are not asking sufficient salary to make some of the managers believe it. They will make the act better by dropping that dancing-cornet bit. It's too freaky, and means nothing.

All the music of the show is supplied by the Ted Snyder Co. Bert Kalmer wrote the lyrics. Could the chorus sing as well as it looks, one or two of the numbers would have been much better received.

The "Vanity Fair" needs fixing, especially in the burlesque. If there is any way for William Bowman to appear in blackface in the show, he should do so without delay. Sime.

COLUMBIA.

Vaudeville at the Columbia Sunday evenings for the past few weeks has been drawing capacity business. The Columbia (Columbia Amusement Co.) harbors burlesque during the week, but is the "big house" of the Feiber & Shea Sunday Circuit in New York. The others of the firm are the Murray Hill and Grand Opera House. J. Herbert Mack is the manager of the Columbia.

The Columbia bills are composed usually of some of the turns from Feiber & Shea's near-by vaudeville theatres, together with acts gathered for the occasion. Most are new each week, at least to Broadway. This is probably one of the inducements which attracts the large attendance. Sunday night there was a sell out before the curtain arose.

The Columbia Sunday audience is a mixture of a "small time" crowd, burlesque goers and those who go to vaudeville but now and then. Between the different parts making up the whole, an act has rather an easy time.

Though it is far from a sinecure to frame up a program for one day only Marty Shea, who attends to the bills at the three theatres, presents usually a nice playing Sunday show, that proves agreeable.

Last Sunday was no exception, although a couple of the acts (and the only sketches) on the program, had melodramatic tendencies and seemingly home made stories that stamped them as useless for anything but the "small time." There were Jack Reid and Co. (New Acts), and Billy Swede Hall and Co. Each got over very well for the reasons above stated.

The Peerless Macks were "No. 2," following a light opening number, Lucifer and Kidler, comedy acrobats (New Acts). The Macks have improved greatly. The single thing in the turn not getting what it should have was the young man's singing of "Honeyman." That may be accounted for through the Columbia not having missed that song on a Sunday since it came out. Young Mr. Mack does so well with it he might get a newer number to exercise on. The young woman is dressing in far better taste than she formerly did, and they have a corking dance for the finale. It could be better displayed in "two." The speech and encore "Yiddish" talk delivered by Miss Mack, didn't commence to belong. Besides that she was breathless (or tried to impress the house to that effect. This "speech" thing is a very tiresome proceeding. It's the father of the handshake, something just as foolish.

Harry Jolson put on his new turn (New Acts), getting the hit of the bill. Then came Ronair and Ward (New Acts), the class of the show, followed by The Berrens. The latter is a musical "piano act" with the female impersonator deceiving about the entire house until the disclosure. It comes under the heading of a nice novelty turn.

Mr. Reid and his company dropped in at this point, with Jones and Grant (colored), and the McDonald Trio, on the bicycles, to give the performance a strong ending. Sime.

HAMMERSTEIN'S.

Nothing on the program at Hammerstein's this week may be classed as extraordinary or novel. To the initiated or regular vaudeville patron the show was anything but diverting.

While the majority of the acts presented would serve to make up the body of any high class two-a-day program, the lack of novelties, the dampness Monday evening exuding from the wet wraps carried into the house, the humidity of the atmosphere, all had a somewhat dispiriting effect on the audience. A tendency to lapse into apathy from which they were occasionally roused in the earlier portion of the bill, gave way to a condition bordering on somnolence as the program advanced. Even the intermission failed to revive them for the reason that there was a steady downpour outside. Few availed themselves of what is ordinarily an opportunity to get a breath of fresh air.

Evelyn Sisters (New Acts) opened the show. Frank Hartley was second. While he showed nothing especially new in the juggling line, his work was fast and despite his early spot, he secured a considerable amount of plaudits in appreciation of his efforts. Fred Watson, with his "coon" songs had a hard time of it in so early a position ("No. 3") but pulled out a bit of a hit at the finish. "Cheyenne Days" has a number of new people in the cast, most an improvement, especially the woman high school rider.

James J. Morton was out of the bill. Frosini was moved up from the second half to fill the gap. He got four bows on a medley of popular airs at the completion of his turn and then had to return and do another bit. His is a sure fire number. Aida Overton Walker and her company of ten singers and dancers closed the first half, but did not register her usual big hit—entirely due to the absence of spirit on the part of the audience, which was in no way a reflection on her act.

The Courteney Sisters resumed the entertainment after the interim. In the hard spot, they did not suffer the usual fate of turns in that position, because the majority of the audience remained seated instead of adjourning for refreshments. They got five bows and two huge bouquets at their finish, necessitating their return for a repetition of the chorus of the closing number.

Amelia Bingham's "Big Moments from Great Plays" is now comprised of scenes from "London Assurance" with the star in the role of Lady Gay Spanker, "Mme. Sans Gene" and "School for Husbands." While Miss Bingham is eminently fitted by nature for the titular role in "Sans Gene" she is hardly "in the picture" in the part of Lady Gay Spanker, the athletic horseback riding wife, and equally handicapped for the interpretation of the timid wife of the tipsy, pleasure-loving husband in "School for Husbands." Murphy and Nichols followed with "From Zaza to Uncle Tom." Rose, Young and Friedman, a rathskeller trio, were next to closing and had a hard time of it. Whatever merit the act may possess was entirely lost on a fast departing audience. The boys seemed to realize

AMERICAN.

The show this week on top of the American never got a decent start through lack of good comedy. The business Monday night was as poor as the weather.

Nichols (New Acts) opened the show in a wire act, but the audience did not forget the rain chill all the time. He had one customer in the laugh line; a girl who laughed long and loud at everything on the bill. She proved a pretty good help and ought to be booked solid by the house.

The Black Brothers have a banjo act that does well in a musical way. The boys are handling the proper kind of material and do not attempt any of the "heavy stuff." After playing a duet on a banjo and the piano they furnish a dance with the jingles on the soft shoes. With this finish they stirred up quite a little noise. Wm. H. Sloane and Co. (New Acts).

The Musical Stoddards closed the first part with a sketch. The man played an absent-minded professor and was funny in a quiet way, while the girl did her part well. The talk is a trifle drawn out. Imitations on a violin stamp the act as a good "small timer."

Hammond and Forrester did nicely with a talking and singing act. Some of the material could stand freshening.

Rouble Simms opened the second part. His drawing of subjects from the audience tickled a portion of the audience. While drawing a marine view the artist sings a ballad and he really shouldn't (except perhaps on the small time). Mr. Simms does a pleasing act, some of the comedy managing to hold the rest of his turn up nicely.

The San Carlos Opera Co. scored the big hit, as they probably would on any small time bill. The company has five good voices. The effect is pleasing. The setting also attracts some attention. It is a night scene in Paris.

Watson and Dwyer went on next to closing the show. These boys promised a better act a few months ago than they are now doing. The two seem to stretch it out too far to get comedy bits over. The material they are handling now is very much overdone. They tire before half through. A little more care in enunciation might help.

The Lessors working as a two-act closed the show. The woman was not present, the men juggling. The audience remained to see it all.

Judging from the size of the audience and their attitude, it seems a little late for the roof to be open. The machine that delivers the water cups got Murray Fell for a dime instead of a penny. That may show a profit.

Jess.

that they were up against it and had the good sense to decline an encore insistently demanded by a number of "pluggers" from several publishing houses. Four Kumas Family (New Acts) preceded the pictures. *Jolo.*

NEW YORK ROOF.

The rain did its level best to break up the show on the New York Roof, Monday night, but the bill was evidently concocted to meet such an emergency. There were a ring act, a combination of slack wire poses and contortions by a man and woman, a mixture of pantomime by a man, more contortions by another woman, some tricks by dogs, and an array of serpentine dances at the close.

The only time the rain got in its work was with two singing acts and one talking act. And the way those raindrops pelted that roof made one think that a herd of cattle was doing a "turkey trot."

It may be that rain checks were given out earlier in the evening as half of the show was played to half a house. One picture was worth risking any torrent. That was "The Battle."

The Amotts, with the man getting applause with his double-jointed work down stage, still retain some of their old circus style of working. Eugene and Carrie Ritchie got the most attention with trained dogs.

Blanche Sloan gave the bill a "big time" thrill with her daring work on the rings. That Roof was made to order for an act of her kind. She made the best of it, swinging right out over the head of the piano player.

Sweeney and Rooney, Ruth Alvoy, Deane and Silby, Taylor and LaReine (New Acts).

Mark.

ACTOR FOLK HELD BY POLICE.

Chicago, Nov. 8.

The police of this city have been holding J. V. Thomas, an actor living at the Revere House in North Clark street, and Mrs. Margaret Harris, an actress (widow of Jesse Harris, a female impersonator, who died last Sunday at the Cook County hospital) pending an inquiry into the circumstances surrounding the latter's death.

Harris is reported to have visited Thomas Saturday evening at the hotel and later on returned to his home at 503 Cass street. His condition is alleged to have been indicative of intoxication. He retired for the night, and Sunday was taken to the hospital in a state of stupor from which it was impossible to arouse him. There it is said he was treated for epilepsy at the suggestion of his wife. He died without regaining consciousness.

Thomas afterward made a statement to the effect that he believed that death was due to an overdose of morphine and proceeded to support this contention by explaining that while in the room at the hotel Saturday night, Harris had been handling a bottle containing tablets of the drug belonging to Thomas, several of which he claimed were missing when the visitor started for home. Thomas made no other admission except to say that he (Thomas) had been addicted to the morphine habit for the last four years.

BERNSTEIN ALL-NIGHT AGENT.

"Yes, boys," said Freeman Bernstein, Tuesday, as the Associated Order of Wishing Agents stood with mouths open looking at him. "I have thrown the key away. This office will be open hereafter night and day.

"I find it necessary to accommodate one of my most valued clients, Frank A. Keeney. And that reminds me that, Schenectady and Troy now split their shows.

"Who is that? He wants to pay some money, Paul. Well, let him wait. Don't let those fellows get the idea we want money badly.

"As I was saying before, gentlemen, Troy is a great proposition. Last Saturday the trolley car stopped twice in front of the house. We have concluded there is money in Troy. Between Proctor and my brother Sam, we will try to find it.

"Oh, yes, Paul Hall and Max Sherman will be my night staff. The idea is this: If Mr. Keeney must go to the theatre in New York, and can't book his show until midnight Saturday, we must be here. The office will have to be open. So I have arranged that Paul won't reach here until ten o'clock in the morning, remaining until six the next morning, while Max can come on at 10.30 and leave at seven the next morning also.

Mr. Bernstein indignantly denied that the scheme of an all-night agency was to afford him a proper excuse for not appearing regularly each night at his Long Branch home. These rumors, said Mr. Freeman, were set afoot by his competitors, in the hope that his wife would knock the plan. "Somehow, everything I start to do gets out," remarked Mr. Bernstein. "Someone is tipping off my business, and if I hear who is doing it I am going to complain to the Commissioner of Licenses.

"Yes, sir; I will accept the ten dollars on account, but mail me a check. I don't want any money lying around the office.

"Nope, I won't book anything for Troy to-day. The new show doesn't open until next Monday. Paul, tell these agents to stop talking so loud, and let that fellow in with the coin. I want to send out for a sandwich. How do I get sixteen dollars for a small-time commission? You certainly have your nerve with you to ask, but I got wise to this agency game through Jack Levy.

"Say, if you see Frank Keeney, tell him the advance sale for the Third Avenue is very big. It looks as though that house will do business again. It's pushing Troy very hard. Oh, yes, we paid everybody at Troy last week. It was the record.

"Paul, stop rubbing your eyes, will you? You know that bull thing won't get you anything with me. I have worked it from the bottom to the top myself.

"So long, kid. Drop in here any day at two in the morning, and see us filling a show for Binghamton."

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
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Phone 4481 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Headed by Frank Keenan in Seumas McManus's powerful sketch, "The Oath," the local house is offering this week the best all-around vaudeville show seen in Chicago in some time. Monday afternoon "The Dandies" failed to appear, because of delayed trains, but arrived in time for the evening performance. Of the nine acts, four are new to the east. "The Dandies" and Carlton are both English acts, having played the west for the Orpheum Circuit, while Grace Cameron commenced an Orpheum tour in San Francisco. James Callahan is a local find, a big favorite in Chicago, because of his dexterity with the horseshoe. His popularity was doubled through his recent election to the management of the White Sox, and because of the crushing defeat of the Cubs in the local championship series. Keenan lived up to his billing and with the Musical Cutties shared the applause honors. The Cutties were welcomed with a rousing reception. Monday afternoon the Trovatore Trio opened with a series of operatic numbers. One of the trio attempts comedy and later offers two solos on the violin. One would have been plenty. The singing passed safely, although some of the gestures could have been tabooed to advantage. Everyone guessed that "Child Biddie Bee" would be the closing number. It was. Rather a weak act for a Majestic bill. Bedini and Arthur were on early, but succeeded in making their regular impression. The Ellis Nowlin Troupe of acrobats closed the show and went as well as usual.

CORT (U. J. Herrmann, mgr.; Ind.).—A more generally capable and evenly balanced company of players would be hard to find than A. H. Woods & H. H. Frasee have assembled together in "The Master of the House," the new four-act comedy drama, which had its first regular city production here Sunday night. There were times during the progress of the play when the work of several of the interpreters shone with a brilliancy that was dazzling. This may truthfully be said of Julius Steger, Helen Reimer, Amelia Gardner, and Florence Reed. Edgar James, a dramatist practically unknown to Chicago theatergoers, is credited with the adaptation of the piece, which, according to the house program, is produced under the personal direction of one Gustav Von Seyferitz, by arrangement with Chas. Frohman. To the credit of the producer, the play is almost faultlessly staged. The settings are rich, and the production runs uncommonly smooth and with clocklike regularity. "The Master of the House," Mr. James has a theme that is daring in conception and powerful in effect. He has elected to tell a story of a wealthy landowner and capitalist in the east who is characterized as an unbearable grouch until his nature softens by falling in love with the attractive hired companion of his wife, and for whom he boldly sacrifices wife, children and honor to marry her. There is nothing the matter with the construction of the narrative, and the dialoging is masterful in a way; but the idea is so abhorrent to the average defender of home sanctity that when the husband, with monumental selfishness, informs his faithful and patient wife (in the second act) that he desires a divorce in order to wed the object of his new found happiness, the audience shudders at the utter fendishness and cruelty of the suggestion, leaving the curtain to descend upon a reception that is frigidly cold. In the succeeding chapter, Frederick Hoffman, as the character is programmed, is seen with his new wife in a fashionable apartment in New York City, where he is disillusioned by Mrs. Hoffman No. 2, who shows him that the marriage was merely for the sake of gratifying her ambition for wealth and social standing. It is here that Mr. Steger (who essays the role of dramatic orator) gives a masterful exhibition of dramatic oratory in a powerful denunciation of the adventurous wife. The last act carries the auditor to the home of the first wife and the children, where the repentant and again divorced husband is induced to go by a life-long friend of the family, and who has loyally stood by the recalcitrant husband through all his waywardness. Broken down in health and spirit, Hoffman's reception back into the family fold is beautifully touching, and so powerfully dramatic that there were comparatively few eyes in the auditorium that were not moist with tears, as well as sobs that were frequently audible. The intensity of the pathos was so impressive that the audience was inclined to linger after the play, and was inclined to curtain speech. It is doubtful if Mr. Steger could ever have a character better fitted to him than is this one. His interpretation was a choice morsel of histrionism. Miss Gardner played the part of Anna, his wife, and her characterization of the role was delightfully natural and sweet. Miss Reed, Bettina Curtle, the adventuress, scored a triumph. Dodson L. Mitchell had the role of Mr. Alston, the attorney and friend of Hoffman, and his supporting work had much to do with making the success of the play a possibility. Ralph Morgan was seen to excellent advantage in the part of Harry, son of "The Master of

the House." Others who are deserving of their share of credit are Fred G. Hearn, as superintendent of Hoffman's estates; Robert T. Wilson, a servant; Ella Rock, as maid; Laurence Eyre, a music composer and lover of Bettina; Eva Randolph, as Bettina's mother; Frederick Esmelton, as Senator Stevenson, the prospective father-in-law of young Hoffman; Gretche Hartman, sister of Bettina, and Mary Servoss, daughter of the Hoffmans. There was a generous sized first night crowd in attendance. It is prophesied that Woods & Frasee have found a play in "The Master of the House" that will go over. **HEBO.**

STAR AND GARTER (Chas. Moe, mgr.).—Before looking at the program it can safely and truthfully be recorded that up to this week "The World of Pleasure" is the best burlesque show from every standpoint that has struck Chicago this season. From the initial curtain Sunday night the entire house carried a smile of contentment; and even at this early Monday morning, it is touted as the best show in town. It's a Gordon & North attraction. They have certainly slipped one over that will last. Equipped perfectly in every detail from principals to props, and armed with a sensible book and some corking good lyrics, there is every reason to believe that some time next summer when the shops begin to close for repairs it will be picked as one of the very best, if not the one best, bet of the season. The piece is in two acts and deals with the race track. Incidentally, one of the principals, Tommy Mead (a former Hildreth protégé) should be fully capable of putting on the finishing touches, since his past experience in the saddle carried a sort of a melodramatic romance along with it. The principal comedians are Will Fox and Harry Marks Stewart. Chas. T. Raymond doing straight offered the real acting of the show and was conspicuous throughout. Fox and Stewart remind one of Thelma's "Rollers" with the ever peaceful Cohen and Watson. Phrynette Ogden heads the female list. Dora Andrea and Sally Stewart have parts also, but fail to make any impression, because of no opportunities. Miss Ogden has one scene worth while and several numbers. This, a table scene in the burlesque, is undoubtedly one of the best ever staged. In this effort she redeemed herself for an absent voice. The bit, however, was made to order for Fox and Stewart. Tommy Mead, who through an injury was forced from the saddle to the footlights, has developed into a splendid little performer. (Too bad Matt Keefe can't see him now). In the male division Eddie Foley leads in vociferous handling the song bit of the show, "What's the Use of Money." For some unexplainable reason the management has allowed Foley to handle this as a solo, although Miss Stewart is on the stage with him. Had the chorus appeared in the number it would have gone much better. This was proven when the entire company rendered it at the finale of the first part. "Gay Coney Isle," led by Raymond, brought the most encore, thanks to the way Raymond delivered it, while "Emancipation Day," also led by Foley, went exceptionally well. Fox and Stewart introduced several parodies during the action of the second part and walked away with a small riot. "Me and My Friend Were Standing There" and a new parody on "Alexander's Band" were the best of the several. Throughout the show there are any number of comedy situations, each a sure fire laugh in the hands of Fox and Stewart. While the first part is not quite as strong as the burlesque, it keeps the audience interested when not laughing. Another principal woman with a big voice would do the show a world of good. Miss Stewart helps and Miss Ogden does well, but the show needs another. The costuming is a feature. The chorus look pretty and attractive. It is a dandy show, little short of a good musical comedy. Unless something exceptionally big strikes Chicago this season Gordon & North will ring the bell from this end. **WYNN.**

AMERICAN MUSIC HALL (George Harrison, mgr.).—Lew Fields all-star show is reported to be catching on in the new musical, "Hanky Panky"; opening vaudeville is to be replaced by burlesque on "The Littlest Rebel."

AUDITORIUM (Bernard Ulrich, mgr.; K. & E.).—Last week of "Everywoman," which moves over to the Grand 12; no regular attraction announced as successor.

CHICAGO O. H. (George W. Kingsbury, mgr.; K. & E.).—Farewell week of the biggest success of the season, "The Littlest Rebel"; 14, "Gypsy Love"; engagement indefinite.

CORT (U. J. Herrmann, mgr.; Ind.).—Opening week of Edgar James' new comedy-drama, "The Master in the House"; presented by Woods & Frasee; indefinite.

BLACKSTONE (Augustus J. Pitou, Jr., mgr.; K. & E.).—"The Concert" is still going big.

COLONIAL (James J. Brady, mgr.; K. & E.).—"Naughty Marietta," last week. Will be succeeded 12 by "Alma, Where Do You Live?" with Vera Michelena.

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local newspapers, "With Edged Tools" seems to be going nicely. Its stay is still indefinite. CROWN (Stair and Havlin).—"The Traveling Salesman"; Next week, Norman Hackett in "Satan Sanderson."

HAYMARKET (H. A. Bailey, mgr.; S. & H.).—Ward and Vokes in "Trouble Makers"; next week, "The Rosary."

IMPERIAL (Kilmt & Garsolo, mgrs.; S. & H.).—Eugenie Blair in "The Light Eternal." MARLOWE (Chas. B. Marvin, mgr.; Ind.).—Stock; "Carmen"; next week, "Awakening of Helena Richie."

NATIONAL.—Norman Hackett in "Satan Sanderson" Next week, "The Traveling Salesman."

McVICKER'S (Geo. Warren, mgr.; Ind.).—Chauncey Olcott will bring his three weeks' engagement to a close next week; 19, William A. Brady's production of "Way Down East."

ACADEMY (Tom Carmody, mgr.; W. V. M. A., agents).—For a neat, artistic and skillful juggling and equilibristic act, Mr. and Mrs. Allright are the candy. Opening the show on the last half of last week, they cleaned up. Taylor and Herbert offered songs, dances and crossfire talk that went fairly well. The girl has all the requisites in the way of looks and shape, but that's all. Her partner is entertainer enough to qualify as a single. Jerome and Co. are entitled to the credit of scoring big with a lively comedy skit. If there are any female contortionists who have anything on Grace Darnleigh, they have not invaded Chicago this season. Doblado's Sheep were the closer. HEBBO.

According to Rialto gossip, the Hofbrann cafe and restaurant in Monroe street is to go out of existence next spring and in its place there is to be established another Childs restaurant.

Herman Fuchs, formerly at the Whitney Opera House, has gone to the boxoffice of the Lyric.

The Jewish Orphans' Home will shortly be the beneficiary of a performance of "The Dividing Line," a play from the pen of Myron Fagan. The cast is to include Clara Knott. Just where the benefit is to be given has not as yet been announced.

Frank Crulshank is in town telling Chicagoans through the columns of the newspapers the merits of "Thais," which opened Sunday night at Powers.

Through the instrumentality of Herbert Duce, the former representative here for the Shuberts, Cheney Parker, the veteran doorman at the Garrick, has gone to the Home for the Aged. Parker was a noted character among visiting stage folks.

Mrs. Fliske's engagement at the Grand is to be shortened four to two weeks. The remaining fortnight's booking will be taken over by "Everywoman," which is to be transferred there 12 from the Auditorium. Mrs. Fliske will take to the road with "The New Marriage" and expects to return here in April to produce "Julia France" and "The War of Souls," which were promised at the Grand during the present engagement.

"Thy Neighbor's Wife" will have its first performance in Chicago Dec. 11 at Powers.

succeeding Marie Doro in "The Butterfly on the Wheel."

Mordkin, the Russian dancer, and his associates, are scheduled to appear at the Auditorium 13, following the vacation of that theatre by "Everywoman."

Carrie Selts, leading woman of I. H. Herk's "Daffydill," is reported to have been married recently to E. A. Van Avery of the same company.

After returning from a business trip to New York, Mort H. Singer hid himself back to that burg last week and expects to remain there for three weeks. His brother, Harry Singer, is down from Milwaukee and looking after things in a managerial way at the Princess theatre offices.

Margaret Lawrence is deserting the cast of "Over Night" at the Princess to become the wife shortly of Orson D. Munn, of New York City, son of the millionaire publisher of the Scientific American.

Charles E. Whiteside, a film actor now on the Coast, is defendant in a suit for divorce recently instituted here by his wife, Sophie Whiteside. The case is pending in the Superior Court.

Weber's theatre, Wabash avenue, has deserted the Walter Koeke agency and has gone over to Earl J. Cox for its booking. Inasmuch as the house is advertised for lease, its future policy would seem to be uncertain.

A future theatrical manager and press agent made his appearance in Chicago Oct. 31 when Ralph T. Kettering was introduced to the world for the first time at the Kettering home at 757 Bittersweet Place. Kettering Sr. is resident manager of the Bijou theatre; general business representative of the Col. "Bill" Aoehe and Charles Marvin enterprises; press representative for Mort H. Singer in the indoor amusement season, and director of publicity at "White City" in the summer. Quite some speak on the theatrical horizon of Chicago, that fellow Kettering.

The Joliet Theatre Co. has been incorporated at Springfield, Ill., to conduct a theatrical business at Joliet. The new concern is capitalized at \$10,000 and the incorporators are John T. and E. K. Henderson, and Charles Lamb. The same people have incorporated the Aurora Grand Opera House Co. to do a general amusement business in the latter city. Mr. Lamb is the present resident manager of the Opera House, Aurora.

Ben Johnson, a member of "The Man of Honor" company, which closed its brief existence Saturday night at the Cort, has temporarily succeeded E. M. Holland in "The Grain of Dust," which has been playing at Powers, as a result of the latter being laid up with a broken arm sustained by a fall Monday night of last week on the stairway of one of the elevated railroad stations in this city. Johnson made his first appearance in the part last Monday night at Louisville, whither the Hackett company went from Chicago, and will continue with the show until Holland is able to appear again, expected to be in about six

weeks. Johnson is also essaying Holland's part of the Bishop in the Hackett short prelude piece "The Bishop's Candlesticks."

As the result of an illness that developed recently at Denver, Cathryn Rowe Palmer has withdrawn temporarily from Harry Askin's "Sweetest Girl in Paris" company, now en route in the far west. Coincident with this note comes the announcement that the La Salle impresario is planning to make Miss Palmer a member of his permanently located company next season.

The success of "Rebecca of Sunnybrook Farm" in the big cities has resulted in the piece being played in the largest of the one night stands by a "No. 2" company that features Ursula St. George in the role acted at the Illinois by Edith Tallaferra at the Illinois.

When Clara Louise Burnham's new play, "The Right Princess," opens at the Ziegfeld 20, the cast will be seen to include Helen Holmes, James Durkin and Eugene Moore.

Otto Henkel, who left the employ of Harry Askin several weeks ago for the ostensible purpose of embarking in some commercial line of business in the northwest, evidently changed his mind, as word comes from Madison, Wis., that the former La Salle manager has been placed in charge of the new Orpheum theater in that city.

Plays that are to be given an early production by the College theatre stock company are "The Test" and "The Dollar Mark."

In order to play the part of Anna Hoffman in "The Master of the House" at the Cort, it was necessary for Amelia Gardner to resign from the cast of "As a Man Thinks," which John Mason brings to the Lyric 13.

One of the theatrical social events of the season here will be the dance which the members of the "Louisiana Lion" company propose to give Dec. 12 at the Coliseum Annex.

Randolph Hartley, who is blazing the way for the tour of Mrs. Fliske, now playing at the Grand, is credited with being responsible for the libretto of the grand opera, "Poia," which had a European production last season.

The La Salle Opera House is evidently to have another promoter of publicity, as Chas. Collins is reported to have severed his connection there in that capacity.

Nate Spingold, whose publicity exploits had much to do with the success of the American Music Hall in New York City, is ratiotting here this week. In addition to heralding the advance of the Harry Lauder show at the Lyric, he is lending Jack Lait a hand in the press department of Lew Fields' "Hanky Panky" show at the American Music Hall. Spingold was last here in advance of the Friars' Frolic tour.

A reported split has taken place between Victor Kremer, the one-time music publisher, and Harry Spingold in the operation of a

"ten per cent." booking agency in the Chicago O. H. The latter proposes to go it alone as before, and Mr. Kremer is to associate himself with one Morris S. Silver in the agency business.

WILSON AVENUE (L. Locali, mgr.; agent, W. V. M. A.).—Asuma Japs; Minstrel Four; Hoyt, Leasing Co.; Bicknell & Gibney; Arthur Connelly; Five Musical Lunds; Bertie Fowler; The Gee Jays; Sutherland & Curtis; Yai-to Duo.

ASHLAND (Al. Wiedner, mgr.; agent, W. V. M. A.).—Heely & Meely; Star Operatic Trio; Lavender & Meeker; Three Richards; Gentle Rele; L. H. Byrne-Golson Players; McIntyre & Hardy; McFarland, Wier & Leopold; Lavine & Inman.

EVANSTON (agent, W. V. M. A.).—Kipp & Kippy; Maurice Burkhardt; McKenzie & Shannon; Goldsmith & Hoppe; Winkler's Maids; L. H. Swain's Cockatoos; Calts Brothers; Klein-Ott Brothers & Nicholson; Village Choir; Scharr Wheeler Trio.

SOUTH CHICAGO (agent, W. V. M. A.).—Edna & Albert; Gaynell Everett; Bannister & Vizard; Nick Conway; Lillian Mortimer & Co.; Last half, Kipp & Kippy; Blossom Robinson; Edith Harcke & Co.; Billy Link.

LYDA (agent, W. V. M. A.).—Lavine & Inman; Edith Harcke & Co.; Mary Carrington Co.; Goodall & Craig; Zamora Family; L. H. Jerome & Hunter; Maggie Le Claire; Jack Hawkins Co.; Masone & Masone; The Hennings.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Tuscano Bros.; McIntyre & Hardy; Byrne; Golson Players; Alama Trio; Madame Herrman.

CASINO (agent, W. V. M. A.).—Lawrence & Edwards; Bob & Lola; Chris. Lane; Ollie Eaton Co.; Scharr Wheeler Trio; L. H. Doblado's Animals; Norwood & Wheeler; Mary Carrington Co.; Shean & Marks; Four Casting Campbells.

ACADEMY (Tom Carmody, mgr.; agent, W. V. M. A.).—Bernie Bros.; Hy Greenway; Amoros & Muir; Johnston, Dillie & Geyer. Last half, Star Operatic Trio; Provol, Bannister & Vizard; Pearl & Roth.

SAN FRANCISCO

By ROBERT A. HAZEL.
VARIETY'S San Francisco Office,
308 Market Street.
(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Dr. Ludwig Wullner, hit of bill, takes audience by storm; Four Fords, solid hit; Josie Heather, opened quietly but closed big; "Zilla" badly acted sketch; violin playing by Mabelle Adams saved act; Augustine & Hartley, went well; Howard & North, laughing hit of bill; Sager Midgley & Co., on second, had audience walking in but pulled through; Lillian Schreiber, opening, pleased; Orpheum Orchestra delayed second part with "Alexander's Ragtime Band" and had to repeat song before show could continue. Business good.

J. Donnelly is to build a new theatre in the Richmond district. The capacity will be 1,200. House will be Class A.

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Direction, A. E. MEYERS

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SCORES EMPHATIC HIT AT FIFTH AVE. THIS WEEK (Nov. 6)

Featuring **"MAMMY'S SHUFFLIN' DANCE"**

Management, **M. S. BENTHAM**

FIRST NEW YORK APPEARANCE, Columbia Theatre, Sunday, (Nov. 12)
THE VERY NEWEST FROM THE OTHER SIDE

ISABELLE MORA

SCOTCH LASSIE

SINGING HER OWN EXCLUSIVE ENGLISH
AND SCOTCH CHARACTER SONGS

Don't Forget : Columbia, Sunday (Nov. 12). Come and See for Yourself

GARRICK (A. Toxen Worm, mgr.; Shuberts).—The "Ten Pecks" finish this week; 13. Blanche Ring in "The Wall Street Girl." GLOBE (Col. James H. Browne, mgr.; S. & H.).—"Mutt and Jeff" pulling big houses. Scheduled to remain here until after the Holidays. GRAND O. H. (Harry Askin, mgr.; Ind.).—Mrs. Flake and "The New Marriage" make their departure this week—two weeks sooner than the original booking. "Everywoman" moves in 12.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Rebecca of Sunnybrook Farm" moves out next week to make way for Henry Miller in "The Havoc." 20. LA SALLE (Harry Askin, mgr.; Ind.).—No perceptible wane to the popularity of "Louisiana Lou." LYRIC (A. Toxen Worm, mgr.; Shuberts).—Harry Lauder & Co. here for one week; John Mason in "As a Man Thinks" 13. OLYMPIC (Sam Lederer, mgr.; K. & E.).—Last week of "Seven Days"; 13. Louise Dresser in the new play, "A Lovely Liar." Limited engagement. POWER'S (Harry J. Powers, mgr.; K. & E.).—First of a two weeks' engagement of Paul Wistach's dramatization of "Thais"; succeeding attraction not announced. PRINCESS (Mort H. Singer, mgr.; Shuberts).—"Over Night," one of the money-making hits. Looks strong enough to remain over the holidays. STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—"Excuse Me," enjoying prosperous

run that shows no evidence of interruption looks like another holiday attraction. ALHAMBRA (Roche-Marcin Co., mgr. Ind.).—"Chinatown Charlie"; next week "Convict 999." BIJOU (Ralph T. Kettering, mgr.; S. & H.).—"In Wyoming"; next week, "No Mother t Guide Her." COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock; "Barbara Frietchie." WHITNEY (O. N. Peers, mgr.; K. & E.).—Although panned to a crisp by several of th

MR. and MRS. STILLMAN

Presenting **"HOW DUNN WAS DONE"**

Third Successful Season

PLAYING LOEW CIRCUIT

BETTY WILLARD NANCY BEAUVRE—REED—ST. JOHN

In **"COLONIAL PASTIMES"**

Carrying own Mason and Hamlin Organ

Direction, BILLY ATWELL

AT K-P'S FIFTH AVE., NEW YORK, NEXT WEEK (Nov. 13)

GEORGE AUSTIN MOORE

AND

CORDELIA HAAGER

JUST RETURNED FROM ENGLAND

THREE LESSOS

In a New, Novel and Sensational Juggling and Shooting Act

All Material Absolutely Our Own and Fully Protected

Next Week (Nov. 13) Colonial, New York

Direction, AL SUTHERLAND, Inc.

ANDERSON-GOINES

TAN COLORED COMEDIANS

NEW YORK'S
SPECIAL
FEATURE VAUDEVILLE
ATTRACTION

JOE BUSH'S NEW BIG ACT—With ABE SHAPIRO (The Original Ikie Mulligan)

"Nine Village Cut-Ups"

ALL MUSIC and ALL the SONGS are by **HARRY I. ROBINSON** Composer ofAnd Published by **WILL ROSSITER** "THE CHICAGO" PUBLISHER "LET'S MAKE LOVE WHILE THE MOON SHINES"

The fourth annual memorial service of San Francisco Lodge No. 21 Theatrical Mechanical Association of the United States and Canada will be held at the Empress 15.

The Frans Reiner Troupe of Tyrolean Singers closed Saturday night at the Odeon Cafe after a run of four months, and will open 6 at Jahnke's Cafe, Los Angeles.

Bert Levey has added Marysville and Orville to his time.

The Honolulu Amusement Co. has booked Mlle. Lloyd and Violette & Oids for four weeks in Honolulu.

The Empress broke the attendance record Oct. 27 for the second time since the house opened.

Nat Wagner reports that Max Dill opened Oct. 29 in Tacoma to a record-breaking business. Lew Spaulding, late of Ferris Hartman Co. succeeds Henry Davis as manager, and R. Chester succeeds Col. Stoner as business manager.

The new Bell, Vallejo, will open Christmas day. Seating capacity, 1,000. Gus Cohn, Manager.

Georgie Kate Dale, of Dale and Dale, a vaudeville team well known on the Coast, met with an automobile accident in a collision on Ocean Boulevard. Miss Dale is in a serious condition with a broken collar bone and several ribs fractured. Mr. Dale escaped with a few scratches and is able to be about.

Margaret Favar and her "Dancing Girls," who have been playing the Bert Levey Circuit disbanded at Stockton. The Hyman Sisters, with the act, will continue over the circuit.

"In Old Kentucky" has played the new Canadian Territory playing Prince Albert, the farthest north of any dramatic company. Business so far throughout the season has been excellent.

W. R. Dalley, general manager of the Bert Levey Circuit, accompanied by Jas. B. Duffy of the Santa Fe, left 30 for the east. Mr. Dalley's mission will have an important bearing on the future bookings in the middle west.

The clash of interests between the respective owners of the Wigwam in the Mission, and the Princess in the Fillmore District promises an early dissolution and consequent rivalry, as the two factions are either build-

ing or preparing to build rival houses. The controversy will even invade the booking offices, one of which is directly interested in the four-cornered fight.

Al. Hagan has arrived from Denver and tells a wierd tale of his treatment at the hands of his confreres in the booking business.

The New Adolphus, Los Angeles, will be dedicated 27. The bill will be furnished by Bert Levey.

The newly constructed theatre at Taft will open 20 with three acts of vaudeville from the Bert Levey Circuit. Mr. Crawley will be the manager.

The Garden, San Jose, opened 4 as a five-cent vaudeville and picture house. E. N. Carlson, Manager; Western State Vaudeville Association, Agent.

Ella Herbert Weston, general manager of the W. S. V. A. agency was ill at home for a few days, but is back at her desk again.

W. H. Leahy, manager of Tetrezzini, left for New York 3.

San Francisco will have its first season of grand opera, which opens at the Valencia 15.

brought from Paris by Impresario Pierre Grazi and Will Greenbaum. The company will number 230 people.

The Theatrical Treasures' Club celebrated its first anniversary 2. Hugo Hertz was toastmaster. President Charles David made an address. 120 were present. The banquet started at midnight. An excellent entertainment was also given.

WIGWAM (Sam Harris, mgr.; W. S. V. A. agent).—Tyroleana, Weston & Boyd, Jeanne Fletcher, Happy Harrison & Mule, Gillian, Wilbur & Gillian, Olivia Duo (two to fill).

ODEON CAFE (Tony Lubelski, mgr.).—International Operatic Quartet, Albert Bros. Recl's Saxophone Quartet, Corinne Anderson, "Texas Tommy" Dancing Duo.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There was no big name featured on the bill which inaugurated the tenth year of vaudeville in the big Chestnut Street house. The theatre was elaborately decorated for the occasion and the handsome new costumes worn by the attaches added a lot of class to their appearance. The house opened to almost capacity and the show went through with a rush. The "Song Revue" was the

DIRECT FROM THE FOLIES BERGERE, PARIS

REBA AND NEZ KAUFMAN

IN A NOVELTY SINGING AND DANCING SPECIALTY

OPENING NEXT WEEK (Nov. 13) AT P. G. WILLIAMS' ORPHEUM, BROOKLYN

GREAT BIG SENSATION

MARY ELIZABETH

NEXT WEEK (Nov. 13) K-P's FIFTH AVE., NEW YORK

headline act and closed the show. There have been several changes made since the last visit. Charley Doolin, the Phillies' manager, and James McCool and a popular list were also featured. "The Police Inspector" slowed things up a bit. It is the poorest one of the several good things Harrison Armstrong has presented, the over-acting of the role of the inspector, played by Scott Higgins being its principal fault. There is probably no character so badly portrayed, generally, as a stage police official and in this sketch it stands out. The sketch was one of the first five on the bill, all here for the first time. H. T. MacConnell put over a good sized hit with his monolog built up into a three-act through two "plants" in the audience. MacConnell started things nicely and the house "fell" hard for the interruption. It's a pretty good way to offer a "single." MacConnell drew his share of the honors. He went pretty far back for that parody on "Call Me Back Again." The Four Bards made their first appearance in a long time and got away nicely. It is the first acrobatic act that has not closed the show here in a considerable period. La Mont's Cockatoos made a pleasing act for the opener. The birds are well trained. As a matter of comparison there is an act at the Victoria—a picture house—using almost the identical routine with one bird, the same tricks and the same finish being used. If it isn't a "copy," it is difficult to understand how the routine could be so nearly alike. Paul Nevins and Ruby Erwood moved slowly until they hit the dancing. This girl can do things with the wooden shoes and the man, who works in blackface, helps with an eccentric bit of stepping. Hickey's ponies and a couple of "bad" mules caught the house in the right spot.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—It was just twenty-two years ago Nov. 4 when the Keith policy of continuous vaudeville was first offered in Philadelphia. The initial bill then contained Charles and Lillie Weston; Kelly and Ashby; Ray Wilson; Jules Keller; Charles Duncan; McBride and Goodrich; Reed Family; The Darrows and Mike J. Fenton. This bill as given in conjunction with Milton Avorn's Gaiety Opera Co. "Princess of Trebizonde" being the offer-

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NEXT WEEK (NOV. 13), EMPRESS, SPOKANE.

Exclusive Management, CHRIS O. BROWN

Maude Ed
Muller and Stanley

BOOKED SOLID 43 WEEKS UNTIL JULY, 1912

Western Vaudeville and Interstate Time

ing and Mike Fenton was the first act to step upon the Bijou stage. This week the anniversary week is being celebrated with a bill of old-timers. McBride and Goodrich, the only one of the original acts bill to appear, cancelled owing to illness, and John F. Clark was called upon to fill in. Clark worked here last week and in addition to his monolog this week he announced each act from the stage. Clark opened and was followed by Whitman and Davis; Charles R. Sweet; Mr. and Mrs. Perkins Fisher; Col. Sam Holdsworth; Golden and Hughes and The Four Lukens. All the acts scored strongly, some of the old songs and comedy getting just as big laughs as they did twenty years ago. The only thing missing to make the celebration complete was Louis Lesure, now with a New York music concern, at the piano. Lesure played the piano for the vaudeville when the Bijou opened, and Dave Fitzgibbon, a brother of Bert, played for the opera, no orchestra being used. The Bijou has offered everything in the line of entertainment since then, excepting a circus, and is now the only small time house in town playing two shows a day.

VICTORIA (Jay Maibaum, mgr.; agent, H. Bart McHugh).—The Four Adlers with their good corks juggling act held down the feature position in good shape. The boys have worked out a routine with plenty of novelty in it and this makes the act new in its class. That the old style of comedy acts still holds good in the picture houses was evidenced by the way Rose and Shaw and Marlowe and Plunkett were received. Both are musical acts, though the latter uses a banjo and the former several instruments. There is a lot of slap stick comedy in the former and it landed a lot of laughs, and the banjo act pulled a number of old gags and sprung Moss Gumble as a snapper. Clarence Moore did nicely with a singing turn. She wears some pretty clothes. Gates and Blake were well liked and the Webb Duo won favor with their hand to hand work. Wallace's Cockatoos proved a good show act, one of the birds being unusually well trained.

PALACE (Al Raina, mgr.; agent, H. Bart McHugh).—Blamph and Hehr Trio featured the week's bill and made a very favorable impression with their high class singing act. Grimm and Satchel pleased with sing-

LEO

IN VAUDEVILLE

BOOKED SOLID

CARRILLO

Still Represented by **PAT CASEY**

AMERICAN MUSIC HALL, NEW YORK, NOV. 9-12

Toomer and Hewins

Comedy Sketch "IT HAPPENED IN LONELYVILLE"

Rewritten by JACK GORMAN

Direction, IRVING M. COOPER

COLUMBIA
SUNDAY NIGHT
(Nov. 12)

ZENIA KEIFE

HAVE US MAKE
YOUR CUTS

Write for prices.

THE STANDARD ENGRAVING CO.
860-562 7th Ave. New York

ing and talking. Eary and Eary did nicely with a contortion act. "Billie" Fay, a buxom blonde with a big voice, replaced Roma and won favor. The Musical Tremaines got through nicely with a comedy musical act and Moss and Frey pleased with a singing turn.

EMPIRE (E. J. Bulkley, mgr.).—The "Cosy Corner Girls" got a poor start here Monday, Dan Crimmins being almost unable to work owing to a severe hoarseness, going through his part Monday night with a physician in attendance. This slowed up the entire show, but the numbers kept up a lively pace and the comedy of Crimmins and Rosa Gore seemed to satisfy those in front. Miss Gore secured good results from her rough comedy bit in the restaurant and the old "What Are the Wild Waves Saying" bit brought the usual big laugh. It is a question what the wild waves would say had they taken a look at Lizette Howe in that union suit. Otherwise Miss Howe made the usual attractive appearance and put over a nice hit in her specialty. A "Moon" number led by Gladys St. John and well worked up proved one of the hits of the show. Miss St. John was handicapped by throat trouble, too, and Olive Golden led one or two numbers for her. Jack Howard scored with his tenor solos. He is a newcomer in the show and will take the part now played by John West, when the latter leaves next week. A new part was put in this week for Charles Mack, as an Irishman.

Stein & Leonard, Inc., announced this week the addition of three new houses to their list of bookings. The Grand, Charles Rappaport, mgr., will open 13. The Ridge Avenue, E. G. Johnson, mgr., will open 27, and the Apollo, Adolph Bonnem, will open some time this month. Each will use eight acts weekly, splitting the week with a local house. H. Walter Schlichter, assistant manager of the agency, who recently suffered a broken arm by being struck with a tent pole, is in the Stetson Hospital where he was forced to go this week to undergo an operation on the injured member.

DICK CROLIUS

THE SLANG PRINCE SUPREME
In the classy comedy sketch "SHORTY'S ELEVATION"
Orpheum Circuit.

DEAS, REED and DEAS

Some Singing Some Comedy Some Clothes Some Class

IN VAUDEVILLE AS EXTRA ADDED ATTRACTION FOR
10 WEEKS IN NEW YORK

HARRY LA MARR

Late Star and Successor to Nell Burgess in the "County Fair" as AUNT ARREY.

CAROLINE WM. FRANKLIN-WILSON AND CO.

In the Comedy

"A CLUB-WOMAN"
By JOHN G. COLLINS

NEXT WEEK (Nov. 13) FIFTH AVENUE

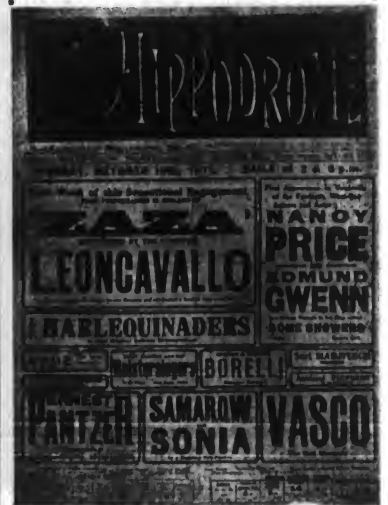
M. S. BENTHAM, Representative

LAMONT'S Performing Australian Cockatoos

RECOGNIZED ACT OF MERIT AND UNEQUALLED

THIS WEEK (Nov. 6), KEITH'S, PHILADELPHIA

Samarow and Sonia



BIG SUCCESS
LONDON HIPPODROME

Immediately Booked for the Provinces

GARRICK (Nixon & Zimmerman, mgrs.; K. & E.).—"Excuse Me" begins its third week. Show has been doing good business and is well liked. Runs one week more.

FORREST (Thomas M. Love, mgr.; K. & E.).—"Dr. De Luxe" in its last week. Has been well liked and drawn well, though not big. Ralph Herz has remained in the cast despite injured arm.

ADELPHI (J. Blumberg, mgr.; Shubert).—"Baby Mine" is enjoying a profitable run. Starting third week. No successor announced as yet.

CHESTNUT ST. (Grant Laferty, mgr.).—The Orpheum Players in "Wildfire." Business shows no falling off.
AMERICAN.—The Blaney-Spooner Stock

A BIG "HIT" ON THE "BIG" TIME-ALL THE TIME

DALE AND BOYLE

With WILL ROSSITER'S
Great WALTZ SONG "HIT"

"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

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Will sell entirely or in part the recent FOLIES BERGERE productions of "Gaby," "Hell," "Hello Paris," and the ballet "Temptations." Address

JESSE L. LASKY, Fulton Theatre, New York.

HALFTONES FOR LETTERHEADS

Write for prices.

THE STANDARD ENGRAVING CO.
560-562 7th Ave. New York

Company is playing "The Dairy Farm" this week with some extra features thrown in and doing well with the rural piece. The up-town stock has proved a good thing so far. —Dumont's Minstrels seem to be getting their share of the business, drawing the old patronage from the former stand and adding new ones.

WILLIAM PENN (Geo. Metzger, mgr.; agent, U. B. O.).—"Foolish Factory"; George H. Wood; Nat. Nazzari & Co.; Lawrence & Thompson; Regal & Winch; Mne. Martha. LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—"American Trumpeters" Trio; Alma; Buch Bros.; Thomas Potter Dupne; Heritage & Deinhardt; Great Dollar Troupe.

KEYSTONE (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—"Francesca Redding & Co.; Regals; Happy Jack Boyce; Gavin & Platt; Mann & Franks; Morris & Morris. NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—"Three Gammas; Kristoff Trio; Foy & Clarke; Elite Trio; Musical Kleases; Blake's Circus.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—"9-11, May & Lilly Burns; Three Mitchells; Roberts' Rats & Cats; Stuart & Marshall; U. S. A. Boys in Blue; Loring, Parquette & Co.

COHOCKSINK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—"9-11, Buster Doyle & Co. FOREPAUGH'S (Miller & Kaufman, mgr.; agent, I. Kaufman).—"Lester Bros.; Mable Bardine's Players; Howard & Dupille; Stevenson & Nugent; Cody; Brooks-Wilson Trio.

GIRARD (Kaufman & Miller, mgr.; agent, I. Kaufman).—"9-11, Twenty Minutes in College"; Nell Brinkley Co.; Great Wilbur & Co.; Harry Bachelor; Wroe Trio.

EMPIRE (Stanford & Western, mgr.; agent, I. Kaufman).—"9-11, Hennings, Lewis & Hennings; Clarke & Francis; Pierce & Gardner; Valeska.

ALHAMBRA (Frank Migone, mgr.; agent, M. W. Taylor Agency).—"Leonard, Anderson & Co.; Denoyer & Danie; Bush & Poyser; Barnes & Barrows; Buford, Bennett & Buford; Samson & Dellah.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—"Wilson, Franklin & Co.; Cotter & Boulden; Stella Rheinhardt; Harry Gilbert; Gibson & Ranney.

THEATORIUM (Chas. Johnson, mgr.; agent, M. W. Taylor Agency).—"9-11, Kilroy & Starr; Harris Twins; Trixie & Mack; Harry Antrim.

COLONIAL (Al. White, mgr.; booked direct).—"Bob Warren; Cora Hall; Young America Band; James H. Lichter; Dandy & Bennett.

BOSTON

By J. GOOLTZ.

80 Summer Street.

Colonial (Thomas Lothian, mgr.; K. & E.).—"The Three Romeos." Business holding up. Last of a two weeks' engagement. "The Slim Princess" with Elsie Janis next.

BOSTON (Al. Levering, mgr.; K. & E.).—"Ben Hur." Playing to big business. May stay here as long as the business keeps up.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Blue Bird." Going big. The engagement has been extended two weeks more.

PARK (W. D. Andreas, mgr.; K. & E.).—"Get-Rich-Quick Wallingford." Seventh week with the sky the limit.

GLOBE (R. Jeanette, mgr.; Shubert).—"The Real Girl" (Bonita). Big attendance. One week only. Could stay three.

I have a few
more choice

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HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Snobs" (Frank McIntyre). Opened two weeks' engagement to good attendance.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"Pomander Walk" has caught on. Second week started better than first.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"The Outsiders," Charles Klein's new play, opened to capacity Monday night. (Reviewed elsewhere in this issue.)

GRAND OPERA HOUSE (George W. Magee, mgr.; Stair, Wilbur & Magee).—"Dante's Inferno." Two weeks. One week the limit here ordinarily.

CASTLE SQUARE (John Craig, mgr.).—"The Last Word." Stock.

KETTER (Harry E. Gustin, mgr.; agent, U. B. O.).—"Election Week" never allows any box office records to be broken, yet the attendance was good. It was a toss-up between Billie Reeves and Charlotte Parry for the first honors. The Seven Picchianti Brothers, closed, pleasing act; Smythe & Hartman, classy dressers; Jarry good; Work & Over, leasid; Beldon, Chapple & Co., good; Big City Four, "raggy" singers; Clemens Brothers, opened, good.

NATIONAL (E. A. Ryder, mgr.; agent, U. B. O.).—"La Vaseur; Barry & Johnson; Pete Lawrence Trio; Carlin & Penn; The Riald; Morrissey & Harlan; De Michelle; Valveno & La More; Pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—"Ilanko; Golden & Meade; Barnes & Robinson; Sam Lucas; J. K. Emmett & Co.; Ed & Rolla White; Henry & Francis; Insa & Lorella; Harry Le Clair; Springer & Church; Fulton & Choate; Smith & Champion; Hayes & Alpoint; Wilton Bros.; Pictures.

SOUTH END (Irving Hamilton, mgr.; agent, Loew).—"The Mayor & The Manicure"; John Le Clair; Wilton Bros.; Springer & Church; Hayes & Alpoint; Smith & Champion; Harry Le Clair; Gold & Meade; Barnes & Robinson; Sam Lucas; J. K. Emmett & Co.; Henry & Francis; Insa & Lorella; Gassardo; Pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—"Martini & Maximillion; Melroy Duo; Diving Girls; Elora; Caron & Farnum; Norton & Ayres; Five Frasers; Pictures.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—"Nelson; Billie James; Stuart & Lawrence; Infield & Carwin; The Fairchilds; James Coyne; Neuman; Pictures.

SCENIC, E. Boston (George Copeland, mgr.; agent, Fred Mardo).—"Tucker; Frizzo; The Kellars; Pictures.

SUPREME (J. Levey, mgr.; agent, Fred Mardo).—"Lador Bros.; Anita; Balentine's Dogs; Nellie Parker; Pictures.

UDLEY S. O. H. W. Smith, mgr.; agent, Fred Mardo).—"Frank Phipps; Arline Collins; Johnson & Watts; others to fill; Pictures.

HOWARD (Al Somerby, mgr.; agent, Fred Mardo, National Phil Hunt).—"Monarch Comedy Four; Frases; Boulden & Quinn; Kit Carson; Two Durands; Pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—"Royal Six; Neva & Edwards; Felton; Ben Pierce; Smith, Edwards & Towle; Pictures.

WATKINS (F. Allen, mgr.; agent, National).—"Grace Fuller; Goldie; Willie Howard; Mae Blossom; Pictures.

PURITAN (National, agent).—"Kittie Duo; Oseola & Cyouse; Mackie & Walker; Pike & Calame; De Chantelle Sisters; Ellen Richards; Pictures.

OLYMPIA (Frank Woodward, mgr.; agent, National).—"John E. Doe; Joe Smith; Lee Cole; Mae Cawley; Pictures.

APOLLO (J. Hennin, mgr.; agent, Mead B. O.).—"Child Sisters; Gilbert & King; Greta Byron; Walley & Walley; Dave Murray; Warrent & Malloy; Pictures.

CONGRESS HALL (Chas. Schlesinger, mgr.; agent, Mead B. O.).—"Evans & Wiley; Dave Murray; Wolf Wanna; Grace Evans; Pictures.

OLD SOUTH (F. Collier, mgr.; agent, Church).—"Ralston & Son; Musical Stewarts; Zeda; Kelley & Catlin; Ralph Cutting; Ternolios; Marie Hoot; Olive Hare; Pictures.

WASHINGTON (Collier, mgr.; agent, Church).—"Lanc & Shepard; Bartelme; Lane & Kenney; Johnny Riley; Hi Tom Ward; Casson; Pictures.

Maud Adams in "Chanteclair" will be seen at the Hollis, 20, for the first time.

Harold Ross is back at the Mead Booking Office. Harry Danto booked a night act for this week, with the aid of the deaf and dumb alphabet.

So much paper from the streamers thrown by "Tech" students, piled up on the stage of the Colonial Friday night, when students bought 700 seats, that it impeded the action of the play.

150 elephants were brought to Boston from Calcutta on the steamer Adamstrum, but they are not for zoological gardens or a circus. These elephants are made of ebony and weigh two pounds each. The officers of the steamer brought them over as gifts to their friends.

"Old Timers' Week" has returned to the Orpheum and South End theatres, both Marcus Loew houses. Business is big—very big.

Seats for the season go on sale at the Boston Opera House Monday. The subscription books close Saturday.

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Please take notice that I have removed my office to the above address, where I will continue to serve the theatrical profession.

A pocket edition of a playhouse is being erected on Lime street in the wealthy Back Bay section of the city. The property that is being diverted into the theatre was formerly used as a stable, and will be ready for theatrical use in a short time. But no tickets will be sold, no plays that have been produced on the professional stage will be seen in this playhouse and only those people whose names appear in the social register will be able to gain admittance. Only small plays, some from manuscript, and little known works of distinguished playwrights, will be presented.

Geraldine Farrar and Edmond Clement appeared at Symphony Hall 4, in the lone concert of the season for them. Accompanied by fifty members of the Symphony orchestra, the two artists rendered a most pleasing and varied program.

The latest revival production of "Ben Hur" that opened at the Boston theatre 2, following three days of darkness at the theatre, surpasses by far all previous productions as far as merit and attendance is concerned. The show is stupendous, smooth running, and just the sort of vehicle that is expected in a production with a biblical foundation. If the performance could but be curtailed a bit, its popularity would reach greater heights. It runs more than three hours. Lillian Lawrence former leading lady of the Castle Square Stock Company, as the mother of "Hur," received an ovation that lasted many minutes.

The stage crew of the Shubert theatre gave the members of the Drama League a rare treat when they set three scenes from "The Blue Bird," just to show them how it is done. This took place after a discourse by Professor Grandjean of the League on "The Merits of the Stage." The entire affair was the occasion of the second meeting of the season of the Boston Drama League.

Fire damaged the Medford Opera House very badly early morning 4, causing a loss of \$40,000.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—"Katheryn & Violet Pearl and Jack Coombs." "Chief" Bender and Chick (New Acts); Kaufman Brothers, a riot; Inness & Ryan, big hit; John E. Henshaw and Grace Avery (New Acts), fine; Marguerite Starr (New Acts); Bradlee Martin & Co., well liked; Latell Bros., excellent; Dave Reed.

MILLION DOLLAR PIER (J. L. Young and Kennedy Crossman, mgrs.; Wistar Grockett, bus. mgr.).—"M. P.

STEPPLECHASE PIER (R. Morgan and W. H. Fennan, mgrs.).—"M. P.

CRITERION (C. Child, mgr.).—"M. P.

STEEL PIER (J. Bothwell, mgr.).—"M. P.

ROYAL (R. Brown, mgr.).—"M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"Guy Bates Post in 'The Challenge'; all week.

The big dirigible, the "Akron," made its initial trial trip 4, and although the trial was highly successful in some ways, it met with a mishap. After having been aloft for about two hours the big gas bag was forced to descend on the meadows about seven miles from the inlet. This was due to the failure of the

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gas to retain its lifting power. It was explained that the gas in the bag (it is hydrogen, made by the action of vitriol upon iron shavings) was old, it having been in the bag for over two months. The newspapers have published stories to the effect that Vaniman will give up the attempt to cross the ocean with the present bag. This has been denied by Vaniman, who declares that if he can fill the balloon with fresh hydrogen by Dec. 1 he will surely make the attempt. In order to do this the car will have to be unfastened from the balloon, and this entails a large amount of work. If he cannot make ready within three weeks the trip will have to be postponed until next spring. The "Akron" was towed back to its hangar late Saturday afternoon by the government life saving crew.

Zelda Serra was to have opened at the Apollo the first three days of next week in a new show but the time was cancelled through lack of preparation. Nazimova comes in to that house the last three days of the week in a new show, entitled "The Marionettes," by Pierre Wolf, under direction of Charles Frohman.

Pauline Welsh, who appeared on Young's Pier last week in a new act with George Spink, was compelled to leave the bill Wednesday night through contracting a bad cold. Mr. Spink played the week out as a single and got away with it. The two are playing Providence this week on the anniversary week bill.

"Rube" Oldring, the center-felder of the Athletics, was in the audience Monday night to witness the advent of his brother players—Coomba, Bender and Morgan—into the two-act. He was upled and brought on the stage by "Jack" Robinson, where the modest and blushing "Rube" was compelled to make a speech along with the speeches made by the three pitchers. "Rube" Marquard of the Giants was also in the house with his wife, but was not disturbed.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Belle, neat opener; Victor & Gerard, barely passed; "Sommambulist," liked immensely; Belle Adair, clever; Edward Abeles, splendidly received; Gene Greene, hit; Havelocks, fared well.

GREENWALL (Arthur B. Leopold, mgr.).—Himes and catcalls greeted the "Fay Foster Burlesques," John Grieves' stock burlesque organization, which opened at the Greenwall Sunday afternoon before a mammoth assemblage. An untoward reception was deserved, considering the antiquated burlesques and musical numbers employed. To further disparage the presentment, the company evidenced lack of proper rehearsal. In the olio, Fred Stelling, an acrobatic clown, found favor; Slawson & Tyson, held attention; Orletta and Taylor's pretty operatic interlude evoked scant appreciation. If Mr. Grieves hopes for local success, productions superior to the initial one must be disclosed.

CRESCENT (T. C. Campbell, mgr.; S. & H.).—"The Winning Miss."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Players in "The Two Orphans." Business excellent at present.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—"Miss Nobody from Starland," clever show and cast; drawing well.

TULANE (T. C. Campbell, mgr.; K. & E.).—Anna Heid in "Miss Innocence," consistently Ziegfeldian, commingling anatomy and art. Harry Watson elicited especial encomiums; excellent business.

COLONIAL (B. F. Brennan, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Martelli & Rossi; Prof. Job; Evelyn Fields; Mortons.

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

I. A. T. S. E. gives its annual ball at Odd Fellows' Hall 16.

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ST. LOUIS

COLUMBIA (Harry D. Huckley, mgr.; agent, Orpheum Circuit).—W. H. Thompson & Co., hit; Simone de Bery, fairly well; Morny Cash, showed class; Bert Cutler, acceptable; Bedini & Arthur, entertaining; Burnham & Greenwood, catchy singing and talking act; Golden Troupe, and Mumford & Thompson, scored.

OLYMPIC (Walter Sanford, mgr.; K. & E.).—"Follies of 1911" opened to overcrowded house on a stormy night. Show well received. CENTURY (W. D. Cave, mgr.; K. & E.).—"Girl in the Train" fell flat and subjected to warm panning by local press. C. William Kolb, the star, did not appear. His role was taken by F. Von Gottfried.

AMERICAN (D. E. Russell, mgr.; T. & H.).—"The Newlyweds and Their Baby," packed house.

HAVELIN'S (Harry Wallace, mgr.; T. & H.).—"McFadden's Flats and the Yellow Kids" pleased usual coterie at popular prices. SHUBERT (Melville Stoltz, mgr.; Shubert).—"The Chocolate Soldier," distinct success. Business big.

STANDARD (Leo Reichenboch, mgr.).—Billy Watson in "Krausmeyer's Alley" greeted by large burlesque following. GAYETY (Charles Walters, mgr.).—Frank Finney's "Trocadero" received large and happy reception.

DEUTSCHER'S THEATRE ODEON (Hans Loebel, director). Stock company in "Golden Rule," doing big business; largely patronized by the German element.

NEW MAJESTIC (Elmer Condy, mgr.; agent, W. V. A.).—Bennett & Sterling, American Newsboys Quartet, Fred Elliott, Dick & Dolly Merriman, Van Cello, Epe & Roth.

CINCINNATI

By HARRY HESS.

KEITH'S (J. J. Mordock, gen. mgr.; C. L. Doran, rep.; agent, U. B. O.; Sunday rehearsal 11).—Robert T. Haines & Co., good; "A Night in a Turkish Bath," very funny; Gould & Ashlyn, very good; Lorch Family, good; Lydell & Butterworth, excellent; Albert Hole, very good; Brown & Ayer, good; Cole de Lasso, very good.

EMPRESS (H. E. Robinson, mgr.; rehearsal Sunday 10).—Harry Van Fossen, excellent; Four Ball Players, good; Luba Miroff, very good; Metzett Troupe, very good; Mme. Emeric, excellent; Kitty Ross, scored.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Harry H. Richards & Co., good; Jones & Deely, very good; Bayes & Norworth, great; Kelly & Laferty, entertaining; Marie Russell, clever; Zillah & Covington, excellent; Reed Bros., well liked. Pictures.

NEW (George Schneider, mgr.; agent, Chas. Kraus; rehearsal Monday 10).—Joe Spiselli & Co., pleased; Leville & Day, hit; Frey & Fields, laughs; Ross & Adams, good; Du Chant Dog Circus, excellent; Emelle Eagermire, pleased. Business good.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Niddinger; rehearsal Monday 10).—Buhler, fine; Loring & Parquette, good; Guy Bartlett & Co., liked; Lightning Weston, excellent; Lussler & Evans, applause; Helen Azy, liked; McGee & La Salle, clever.

WILSON (G. O. Wonders, mgr.; J. W. Hoover, agent; rehearsal Monday 10).—Texico, excellent; Cox Family, liked; Imperial Trio, clever; Arthur Morris, dexterous; John Donley, amusing.

WORD'S (Chas. E. Ford, mgr.; K. & E.).—Francis Starr in "The Case of Becky," large house.

ACADEMY (Tunis F. Dean, mgr.; K. & E.).—Lulu Glaser in "Miss Dodelsack."

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AUDITORIUM (J. W. McBride, mgr.; Shubert).—Cyril Scott in "A Gentleman of Leisure."
SAVOY (H. Bascom Jackson, mgr.).—Boston Players in "The Vendetta."
GAYETY (Wm. Ballaur, mgr.).—"Queens Jardin de Paris."
MONUMENTAL (Montague Jacobs, mgr.).—"Merry Maidens."
HOLLIDAY ST. (Wm. Rife, mgr.; S. & H.).—"Giri and the Tramp," good business.
TRAYMORE CASINO (C. Rosenbrock, mgr.).—"The Two Johnnies."

DENVER

By CHAS. LONDONER.

ORPHEUM.—Lily Lena headlines bill, pronounced hit. The Blank Family, jugglers, excellent; the Three Leightons did very well; Patten & Co., sketch, fair; Primrose Four, entirely successful; Four Elles, artistic; Williams & Segal, clever dancers.
PANTAGES.—Foscary Troupe, scored; Siebert, Lindley & Co., have good sketch; Black & Jones, colored, fair; Victorine & Zoller, fetching act; Archie Onri, juggled nicely.

It is the latest report that the new Shubert theatre will not be employed for legitimate attractions during this season. Some other policy will be installed when house is completed.

AKRON

COLONIAL (E. M. Stanley, mgr.; agent, Feiber & Shea; rehearsal 10.30).—2-4, Strength Brothers, great; Gardner & Stoddard, good; Major & Roy, hit; "The Romany Opera Co.," good; Watson & Dwyer, fair. 5-8, Fields & Lewis, hit; Four Rianos, amusing; Fitzgerald & O'Dell, good; Joe Cook, entertaining; Sampel & Riley, dressy; Alice Lane, good.

GRAND (O. L. Eisler, mgr.; agent, S. & H.).—"The Little Girl That He Forgot"; 4-8, "Isle of Smiles"; 9-11, "The Third Degree."
MUSIC HALL (Miller & Collins, mgrs.).—Stock.

STAR.—Harley & Harley, entertaining; Kurvello, good.

E. M. Stanley, formerly of the Happy Four theatre, is now in charge of the Colonial for Feiber & Shea.

TOM HARRIS

ANN ARBOR

MAJESTIC (J. W. Lane, mgr.).—Adams and Gubi in "The Two Admirals," fair business.

NEW WHITNEY (D. S. McIntyre, mgr.; agent, W. V. M. A.).—9, "The Chorus Lady"; 10, Pepito Arriola. MELTON.

ALTOONA

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O., agent; rehearsal 11 Monday).—Flying Henrys, applause; Chas. A. Terrie & Co., good; Billy Evans & Cafe Girls, fair.

MISLER (I. C. Misler, mgr.).—4 "Queens of the Folies Bergere"; 7 "Vogel's Minstrels"; 8 "The Wife Decides"; 9 and 10 Stetson's Uncle Tom's Cabin; 11 May Irwin. E. G. B.

BUFFALO

SHEA'S (M. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10).—Four Mortons, great; John P. Wade & Co., pleasing; Littlefield and Florentine Slater, excellent; Thurier & Madison, good; Julian & Dyer, clever; Moffatt Clare Trio, classy.

ACADEMY (Henry M. Marcus, mgr.; rehearsal Monday 10).—Coin's Dogs, clever; Augustino Da Trillo, excellent; Fondelliers, fine;

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Valino & Tress, good; Arthur Demming, fine; Maurice Frank & Co., excellent; Sterling Chapman, pleased; Riffner & Cook, classy; Allen Weightman, fair.

FAMILY (H. A. Colligon, mgr.).—Harry Henry, hit; Frank Carmen, pleasing; Nelson & Ragmon, classy; Makarenko Duo, excellent; Eicieve, very good; Calouette, clever.

LAFAYETTE (Charles Bagg, mgr.).—"Broadway Gaiety Girls."

GARDEN (Charles E. White, mgr.).—"Painting the Town."

"FAIR PLAY."

BUTTE

EMPIRE (A. B. Soeman, mgr.; Fischer, agent; rehearsal Sunday 10).—Week Oct. 30, Alice Teddy, big; Ryan & Ryan, good; Morris & Sherwood, fine; McDowell & Donnelly, big.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—4-8 Doolin & McCool, headliner; Wallace's Cockatoos, pleased; Jas. Brockman, hit; Hughes & Logan, good; Sam Phillips & Co., very good; Three Great Aikins, spectacular; Alice Clark, ordinary; Morgan, Chester & Co., "Schultz, the Shoemaker," hit; Bert Fitzgibbon, great; Four Melody Monarchs, very good; 9-10, "Fol De Roi Girls," Van & Carrie Avery; Hazel & Hawkins; Chester Kingston; Vera Roberts.

TEMPLE (Fred W. Falkner, mgr.).—"Billy the Kid," good; fair business; 9-11 "Introduce Me."

FRANK SHERIDAN.

CLEVELAND

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Sunday 10).—Seibini & Grobin, clever; Linden Beckwith, scored; Four Hanlons, familiar; Lolo, startling; Three White Kuhns, hit; Blanche Walsh, headliner; Marshall Montgomery, original; Four Varies, fine.

GRAND (J. H. Michels, mgr.; agent, Marcus Low; rehearsal Monday 10).—Close Bros., clever; Marie Laurent, won favor; Hoyt & Hoyt, well liked; Sheridan & Solane, hit; Four Cates, headliner; Harry Campbell, good; Wynn's Animals, good.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Rice & McDonald; Adamini & Taylor, hit; Warren, Hatch & Co., good; Oriole Trio, well received; Du Callon, unique; Dorothy Richmond & Co., fair; Joe Keiley, fair; Corrigan & Vivian, good.

FRISCILLA (Proctor E. Seas, mgr.; agent, Gus Sun; rehearsal Monday 10).—Edward Zoeller Trio; Clate & Wadsworth; Cuba De Schon; Brott, Starr & Co.; Five Musical Byrons; Yankee Comedy Four; Waldron & Vass; Armenian.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"Idealia."

EMPIRE (E. A. McArde, mgr.; rehearsal Monday 10).—"Girls from Happyland."

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—William Hodge in "The Man from Home."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal Monday 10).—"The Pink Lady."

LYCEUM (Geo. Todd, mgr.; agent, Stair; rehearsal Monday 10).—"Salvation Nell."

CLEVELAND (Harry Zirker, mgr.).—Stock, "The Commanding Officer."

WALTER D. HOLCOMB.

Davenport

AMERICAN (C. E. Berkell, mgr.; Pantages agent; rehearsal Monday 12.30).—Week Oct. 30, International Opera Four, many recalls; Vernon, laughs; Cullen Bros., good; Stephen Gratton & Co., liked; Piro & Wilson, please; capacity.

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GRAND (David L. Hughes, mgr.; K. & E.).
—26 Henry Miller in "The Hovec," packed;
29 Montgomery and Stone, sold out; 31 "Red
Rose"; 1 Bailey & Austin.
BURTIS (Cort, Shubert & Kindt)—Stock.
SHARON.

DES MOINES.

ORPHEUM (H. B. Burton, mgr.; mgr.; re-
hearsal Sunday 10).—Week 30, "Scrooge,"
went big; The Londons, pleased; Handers
& Millas, clever; Smith & Minotte Twins,
good; Crouch & Welch, fair; Paulinetti &
Piquo, very good; Mason & Murray, good.
BERCHEL (Elbert & Getchell, mgrs.).—
1, Montgomery and Stone in "The Old Town";
2-3, Eddie Foy in "Over the River"; 4, "The
Red Rose." Good business.
PRINCESS (Elbert & Getchell, mgrs.).—
Stock.

DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U.
B. O.; rehearsal Monday 10).—"Romance
of the Underworld," feature; D'Armond & Car-
ter, big hit; Slaters Gash, clever; Belle
Hathaway's Monkeys, good; Fred Duppre,
laughs; Brothers McGinnis, fair; Willette
Whitaker, pleasing.

MILES (C. W. Porter, mgr.; agent, T. B.
C.; rehearsal Monday 10).—Florens Family,
clever; Rozina Zelaaka & Co., thrilling; Hal-
ligan & Ward; La Desma; Grove & Cree;
Russell & Gray; Mutt & Jeff; pictures. Fair
bill.

NATIONAL (Misaner & King, mgrs.; agent,
Doyle).—Brenck's Parlatan Models; Luttinger
& Lucas; Arthur Hahn; Don & May Gordon;
Terry & Schults; Crowell & Gardner; Lator
& Mack; Markell Sisters.

COLUMBIA (M. W. Schoenherr, mgr.;
agent, Gus Sun).—Blatons; Dorothy Lynn &
Co.; "Man of the Hour"; Morton's Dogs;
Francis & Lewis; Edgar Foreman & Co.;
Leonard & Drake; "A Night in Minstrelay";
GARRICK (Richard Lawrence, mgr.; Shu-
bert).—William Collier in "Take My Advice,"
Business fair.

DETROIT (Harry Parent, mgr.; K. & E.).
—Ethel Barrymore in "The Witness for the
Defense."
LYCEUM (A. B. Warner, mgr.; S. & H.).—
Billy B. Van; big business.

GAYETY (J. H. Ward, mgr.).—"Dig Ban-
ner Show."

FAMILY (C. H. Preston, mgr.).—Bruno
Kramer Troupe; Great Basalals; Lillian
Washburn; Laypo & Benjamin; Jack San-
derson; Margaret Bird & Co.; Arminta &
Burk; Ivy & Ivy; Kelly & Parks; Cracey
& Burnett; Joyce & Willitta.

JACOB SMITH.

DULUTH.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct).—Wilson & Wilson, good; Gardner &
Revere, good; Leipzig, good; Gerald Griffin
Co., hit; Fay, 2 Conleys & Fay, fair; Esther
Tris, very good; Mabelle Fonda Troupe, fair.

EMPRESS (S. & C. Circuit, agent).—"A
Night in a Police Station," hit; Marie Fitz-
gibbons, fair; Ned Norton, good; Walton &
Lester, good; Fernandez Duo, fair.

LYCEUM (Ind.; Jas. Morrissey, mgr.).—3-4
"The Heartbreakers," fair business; 5 "Three
Twins"; 6-7 "The Gamblers." BUNK.

ERIE.

COLONIAL (A. P. Weschler, mgr.; C. R.
Cummins, asst. mgr.; Gus Sun & U. B. O.,
agents; rehearsal Monday 10).—Field Bros.,
clever; Saytons, good; "What Happened in
Room 44," good; Williams & Sterling, big;
Pouchet's Flying Ballet, feature.

HAPPY HOUR (D. H. Connelly, mgr.).—
Graina & Co., good; Albert Oppelt, clever;
Ed. Loop, good; De Loss & Pearl, well re-
ceived.

PARK.—Stock. Big houses.
MAJESTIC (J. L. Gilson, mgr.).—6 "The
Girl of the Golden West"; 7 "The Old Home-
stead"; 10 "Graustock." M. H. MIZENER.

HARTFORD.

POLE'S (O. C. Edwards, mgr.; agent, U. B.
O.; Monday rehearsal 10).—Paul Dickey &
Co., hit; Franklyn Ardell & Co., went well;
Cartmell & Harris, good; Roache & McCurdy,
laughs; Manning & Ford, good hand; Belle
Blanche, hit; Le Vier, neat.

HARTFORD (F. P. Dean, mgr.; agent,
James Cliney; rehearsals Mon. and Thur. 11).
—6-8 Carlos' Dogs & Ponies, hit; Harry Dal-
ton, clever; Morris & Deasley, pleased; Bren-
nan & Wright, laughs; 9-11 Lou Ripley &
Co.; Nettle Kline; Two Harbors.

PARSONS (H. C. Parsons, mgr.).—6-7
"Mutt and Jeff," fair business; 8 Blanche
Bates in "Nobody's Widow"; 10-11 Francis
Wilson in "The Bachelor's Baby."

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HARRISBURG.

ORPHEUM (Wilmer & Vincent, mgrs.;
agent, U. B. O.; rehearsal Monday 10).—Bella
Onra, pleased; McCormick & Irving, ap-
plauded; Peppino, liked; Neff & Starr, scored;
"Bathing Girls," headline; Howard & How-
ard, roars; Santell, excellent.

MAJESTIC (N. C. Myrick, mgr.; agent,
Rels).—1, "Lady Buccaneers"; 2, "Imperial
Russian Ballet"; 3, Forbes Robertson in
"The Passing of the Third Floor Back"; 4,
Ty Cobb in "College Widow"; 6, "Girl in
Taxi" 10, May Irwin in "She Knows Better
Now." J. P. J.

INDIANA, MICH.

ORPHEUM (Horace Genge, mgr.; W. V.
M. A.).—Oct. 30, "The Fortune Hunter"; Nov.
1, "Madame Sherry"; Nov. 2-5, Rhea Keane &
Co., fine; Gerners Models, excellent; Norwood
& Wheeler, fine.

C. E. MEYER.

INDIANAPOLIS.

KEITH'S (Ned Hastings, mgr.; agent, U.
B. O.; rehearsal Monday 10).—Helena Fred-
erick & Co., splendid; Wynn & Russon, liked
immensely; "Baseballists," good; Six Stylish
Steppers, excellent; Felix & Barry Sisters,
ovation; Howard's Circus, good; Renzo &
Ladue, very good; Renway & Lawrence, fair.

ENGLISH'S (A. F. Miller, mgr.; agent,
Boda).—Week 30, "Follies," splendid; show
to capacity houses. 6-9 "Alma," 10-11, "A
Lovely Liar" (Louise Dresser).

SHUBERT-MURAT (F. J. Dalley, mgr.;
Shubert).—2-4, "The Wall Street Girl" (Blanche Ring); fair business. 6-8, "Pina-
fore," 9-11, "Passing of the Third Floor
Back" (Forbes Robertson).

FARK (Phil Brown, mgr.; agent, S. & H.).—
30-1, "Mrs. Wiggs of the Cabbage Patch,"
splendid business. 2-4, "The Troublemaker" (Ward & Vokes), good business. 6-8, "Three
Twins," 9-11, "Brewster's Millions."

EMPIRE (H. K. Burton, mgr.).—Pat
White's Gaiety Girls.
The "Seeing Indianapolis" pictures are be-
ing shown here for the first time at the Or-
pheum theatre. The film is unusually clear.

KANSAS CITY.

(By Wire).
GAYETY—"The Love Kiss," decided hit.
CENTURY—"Follies of the Day," one of
the best this season.

GRAND—"The Campus."
SHUBERT—"As a Man Thinks" (John
Mason).

KNOXVILLE.

GRAND (Frank Rodgers, mgr.; agent, In-
terstate; rehearsal Monday 10).—Wilson &
Doyle, well received; C. Arthur, good; Zaro
Garmen Troupe, hit; Hugh Allen, good; Wat-
kins & Williams Sisters, applause.

WALTER N. BLAUFELD.

LINCOLN.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; rehearsal Monday 6).—Week Oct. 30.
Felix & Calre, capable headline; Marcus &
Gartelle, tame; Hopkins & Axtell, hit; Cadets
de Gasconne, liked; Paul Barnes, passed; Kloth
& Kernan, pleased; Haviland & Thornton, ex-
cellent.

LYRIC (L. M. Gorman, mgr.; W. V. A.).—
Castling Campbells, good; Italon & La Tour,
liked; Four Killarney Girls, scored; Murray
K. Hill, hit. Capacity houses.

LEE J. LOGAN.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; Monday rehearsal 10).—Week Oct. 30.
"A Romance of Under World" caught on;
World & Kingston, clever; Avon Comedy Four,
scream; International Polo, novel; Holdovers
Samm Mann, Seven Belfords, "Fresh from
College," Six American Dancers.

EMPRESS (D. B. Worley, mgr.; S. C.; Mon-
day rehearsal 11).—Week Oct. 30, Ida Barr,
headline, excellent; Miller & Mack, pleasing;
Mrs. Jules Levy & Family, artistic; Weston &
Lynch, went well; Herb Hodge, funny; Patty
Bros., agile.

PANTAGES (Carl Walker, mgr.; agent, di-
rect; Monday rehearsal 11).—Week Oct. 30,
De Lahney & Wohlman, snappy; Dayton, good;
Gertrude Magill & Co., pleasing; A-la-l's,
novel; Doria Opera Trio, fair; Sebastian M. R-
rill & Co., comic.

HYMAN (S. W. Hart, mgr.; agent, direct;
Monday rehearsal 11).—Week Oct. 30, Pat
Rafferty, good; Kraft & Myrtle, pleasing;
Parks & Mayfield, funny; Harry Burns, ex-
treme.



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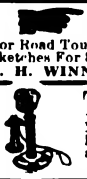
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Next to Closing the Show at HAMMERSTEIN'S, THIS WEEK (Nov. 6)

Direction, **JAS. E. PLUNKETT**

MAJESTIC (Oliver Morosco, mgr.; Shubert).—Oct. 30, Gertrude Hoffman & Russian Dancers; Nov. 6, Lombardi Grand Opera Co.
MASON (W. T. Wyatt, mgr.; K. & E.).—Oct. 30, "The Commuters."
LYCEUM (Clarence Brown, mgr.; Cort.).—Oct. 30, "The House Next Door"; Nov. 6, "Polly of the Circus."
EDWIN F. O'MALLEY.

LOUISVILLE.
KEITH'S (J. L. Weed, mgr.; agent, Orpheum Circuit).—Mario Aldo Trio, good; Flannigan & Edwards, very good; Alma Youlin, pleased; Millet's Models, pleased; Clark & Bergman, received well; "Honor Among Thieves," very good; Three Vagrants, very good; Four Norins, hit.
HOPKINS (I. Simons, mgr.; agent, S. & C.).—Brady & Mahoney, very good; Cy Reinhart; Three Keitons, hit; Albert Donnelly, good; Ruth Francis & Co., good; Etta Leone Troupe, good.
BUCKINGHAM (Horace McCrocklin, mgr.).—"Zallah's Own."
GAYETY (Chas. F. Taylor, mgr.).—"Jersey Lilies."

AVENUE (Morton Shaw, mgr.; agent, S. & H.).—"Girl of the Streets."
WALNUT (Col. Shaw, mgr.; agent, H. & D.).—"The Rosary."
MACAULEY'S (John McCauley, mgr.; agent, K. & E.).—4-8, James K. Hackett in "The Grain of Dust"; 9-11, "The Girl in the Taxi."
SHUBERT'S (F. Ray Comstock, mgr.; Shubert).—4-8, Mrs. Leslie Carter.
J. M. OPPENHEIMER.

MACON.
GRAND (D. G. Phillips, mgr.; Shubert).—Oct. 25, "Mutt and Jeff," capacity business; 28, "Chocolate Soldier," capacity houses; 30, Creators and Band; 6, "Excuse Me."
BIJOU (J. B. Melton, mgr.).—Stock.
PALACE (J. E. Melton, mgr.).—Raphael Drolitt; B. Arwood; Bert Lewis.
LYRIC (Dan. Holt, mgr.).—Billy Beard.
VICTORIA (N. L. Royster, mgr.).—Percy Spillman.
ANDREW ORR.

MERIDEN.
POL'S (H. J. Boyce, mgr.; K. & E.).—6, "The Newlyweds"; 7, Francis Wilson in "The Bachelor's Baby"; 8, Blanche Bates in "Nobody's Widow"; 10, "Mutt and Jeff"; 11, "Over Night."

MUNCIE.
STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Jones & Walton, pleased; Lizzie Wilson, good; Dancing Billy Halpy, clever; Petram Circus, hit.
GEO. FIFER.

OMAHA.
ORPHEUM (Martin Beck, mgr.; agent, Orpheum Circuit; rehearsal Sunday 10).—Mac-Rae & Levering, fine opener; Delmore & Adair, good; Chick Sales, very good; Madame Beason, good; Connelly & Webb, big hit; Deiro, excellent; "Rolfonians," big.
GAYETY (E. L. Johnson, mgr.).—"Love Makers."

KRUG (Chas. L. Frank, mgr.).—"Yankee Doodle Girls."
BOYD (Frank Phelps, mgr.; Shubert).—6-7, "Jim, the Penman."
BRANDEIS (W. D. Burgess, mgr.; Ind.).—6-8, "The Red Rose."
AMERICAN (Ed. Monahan, mgr.).—Stock.
S. L. KOPALD.

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Direction **Max Hart**



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PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Bud Fisher, cordial welcome; Bowers, Walters & Crooker, laughs; Rice & Cohen, successful; Nelly Nichols, hit; Sanders Troupe, lively; "Colonial Sextet," pleasing; Warren & Keefe, pleased; La Toy Brothers, great.
FAMILY (John P. Harris, mgr.; agent, Morganstern).—Jack Harlow & Co., success; Pritshaw & Blanchard, good; Ward Brothers, hit; Murray & Stone, laughs; Jack Irwin Duo, entertaining.
GAYETY (Henry Kurtsman, mgr.).—"The Passing Parade."
ACADEMY (Harry Williams, mgr.).—"Darlings of Paris."
LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"Let George Do It."
ALVIN (John B. Reynolds, mgr.; Shubert).—4-8, Imperial Russian Ballet; 9-11, "The Girl of the Golden West."
NIXON (Thomas F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—"The Round-Up."

PORTLAND.

JEFFERSON (Julius Cahn, mgr.).—10-11, "Chocolate Soldier."
KEITH'S (James W. Moore, mgr.).—Paul La Croix, clever; Mr. & Mrs. Allison, good; Rawls & Von Kaufman, scream; Red Sox Quartet, tremendous; William Raymore & Co., excellent; Harvey De Vora Trio, hit; Les Montforts, appreciated.
PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Rice & Walters, fair; Wohlrab, White & Sears, ordinary; Allen, Byron & Blanche, passed; Brown & Farlardeau, rough; Ploets & Lorela Sisters, excellent.
CONGRESS (F. Earl Bishop, mgr.; agent, Quigley; rehearsal Monday 10.30).—Six Cornallias; Dixon Peters; Parent & King; Maria Gebest; Rose Tiffany & Co.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; rehearsal Monday 11).—Week 30, Marimba Band and Zeb Zarrow Troupe divide feature honors, scoring; Miller & Lyles, scream; La Valley, clever; Donita & Co., excellent.
ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 10).—Week 30, Tom Nawn & Co., excellent; The Courtiers, treat; Mosher, Hayes & Mosher, clever; Arlington Four, good; Jane Boynton, clever; Kramer & Spillane, entertaining; Cummings & Gladys, good.
EMPRESS (Chas. Ryan, mgr.).—Week 30, Bros. Byrne; George A. Beane; Mme. Fifi; Roynays; Powder & Chapman; Marie Dorr; Will Oakland.
W. R. BREED.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgr.; agent, Prudential).—6-8, Jack Dempsey, good; Bruce & Dagneau, very good; Morey Long, pleased. 9-11, Ralph Clark; Brandon & Taylor.
WM. E. ALBRIGHT.

RICHMOND.

ACADEMY (Leo Wise, mgr.).—6, Ty Cobb with "The College Widow," good business; 8-9, "The Bohemian Girl"; 10-11, "Alias Jimmy Valentine."
BIJOU (C. I. McKee, mgr.).—"The Millionaire Kid," big business.
COLONIAL (E. P. Lyons, road rep.; agent, Norman Jefferies).—Goodwyn Brothers, good; Mosart Duo, applause; Henry A. Lappin & Co., hit.

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Next Week (Nov. 13) Percy G. Williams' Bushwick

INNESS AND RYAN

THIS WEEK (Nov. 6), YOUNG'S PIER, ATLANTIC CITY

PAT CASEY IS THE FELLOW

LUBIN (M. S. Knight, mgr.; agent, Norman Jefferies).—Duffy & May, good; Winifred Stewart, excellent; Morelle & Calhoun, hit.

THEATO (D. L. Toney, mgr.; agent, Gus Sun and Nerdlinger).—Greater City Four, hit; Stull Sisters, classy; William Birme, good.

GERSON W. HELD.

ROANOKE.

JEFFERSON (Isador Schwartz, mgr.; agent, Norman Jefferies; rehearsal Monday & Thursday 2.15).—4-8, Clifton & Carson, good; Ted Warwick, applauded; Wyer & Sheldon, fair; Katherine Challoner & Co., pleasing. 9-11, Maginleys; Challoner & Co.; Eddie Smith; Denicke & Gentry.

ACADEMY (Chas. Beckner, mgr.).—6, "The Bohemian Girl," good; 8, Thomas Jefferson.

SALT LAKE.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Stevens & Marshall, immense; Australian Woodchoppers, scored; Harry Breen, hit; Eleanor Falke, clever; Nana, hit; Gene O'Rourke, passed; Clever Trio, liked. Good business.

BIJOU.—Russell; Harry Mayo; Klutzing's Animals; Weston & Lynch; Four Solists Bros.

GARRICK.—"Zaza," big business.

COLONIAL.—10-11, Gertrude Hoffman and Imperial Russian Dancers.

SALT LAKE.—9-11, "The Girl in the Taxi," OWEN.

SAN DIEGO.

EMPRESS (Wm. Tomkins, mgr.; agent, S. C.; rehearsal Monday 10).—Week 30, Harry Mayo, good; Bijou Russell, pleased; Klutzing's Animals, applauded; Seven Colonials, adroit; Solis Brothers, good; pictures.

PRINCESS (Fred Baillen, mgr.; agent, Bert Levy; rehearsal Monday 10).—Week 30, Young & Young, well received; Edlewell, artistic; Gage & Hart, good.

ISIS (J. M. Dodge, mgr.; agent, direct).—3-4, Lombard Opera Company.

SAVOY (Scott Palmer, mgr.).—Stock.

MIRROR (Fulkerson & Edwards, mgr.).—Musical stock.

SAVANNAH.

NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—1, Frederick the Great, small attendance; 4, "Excuse Me"; 8, Lillian Rhodes in "The White Sister"; 17, Ty Cobb in "The College Widow."

LIBERTY (Henry C. Fourton, mgr.; S. & H.).—30, "The Goose Girl"; 6, Billie Ritchie in "Around the Clock."

BIJOU (Henry C. Fourton, mgr.; agent, Wells Circuit; rehearsal Monday & Thursday 2).—2-4, Charles Webber, hit; Haney & Long, great; Von Hampton & Jesselin, meritorious; Tom Ripley, excellent. 6-8, Plahel & Cushing, big; J. C. Short, entertaining; Armand Melnotte & Co., hit; Henry Rego, clever. 9-11, Marie McNeil & Co.; Flo Arnold; Turkey Boyd; Hazel Weston Lucas & Co.

"REX."

SHEVEPORT.

GRAND (Ehrlich & Coleman, mgrs.; K. & E.).—31, "Miss Nobody"; Nov. 2, "Madame Sherry"; 4-5, "Alma."

MAJESTIC (Ehrlich Bros., mgrs.; agent, Hodkins; rehearsal Sunday 1.30).—Week 30, Harry Newman, went well; Trixida & Robinson, applause; Truheart-La Valle Trio, scored. Capacity business.

HOWARD T. DIMICK.

SPRINGFIELD, MASS.

POLIS (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Hanson & Hanlon, conventional; Wilson & Pearson, new patter; John B. Cooke & Co., strong; Billy K.

Wells, hit; Edmond Hayes & Co., unattractive; Cook Sisters, fair; Harden, great closer. GILMORE (Robt. McDonald, mgr.).—4-8, "Behman Show"; 9-11, Stetson's U. T. C. COURT SQUARE (D. O. Gilmore, mgr.; ind.).—7, Blanche Bates in "Nobody's Widow"; 8, New York Philharmonic Orchestra; 9, Irish Players; 10-11, Elsie Janis in "The Slim Princess."

GEORGE A. PRESSL.

SPRINGFIELD, O.

NEW SUN (Gus Sun, mgr.).—Walter Law & Co., great; Tackley & Bunnell, very good; Lorraine McNeil, good; Feldman & Sidney, nicely; Musart Trio, did well.

FAIRBANKS (Valentine Co., mgrs.).—9, Jas. K. Hackett; 10, Jeanne Nuola.

COLUMBIA (Gus Sun Amusement Co., mgrs.).—Pinafore.

ST. JOHN, N. B.

OPERA HOUSE (E. J. Anderson, mgr.).—30-4, Kinemacolor, business fair; 6-8, Gladys Klark Stock Co.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Fred Driscoll; Margaret Breck; pictures.

LYRIC (Thos. O'Rourke, mgr.).—30-1, The Great Degan, Mae Green; 2-4, The Heidelberg Four; pictures.

L. H. CORTRIGHT.

ST. PAUL.

(By Wire.)

ORPHEUM.—Roehm's Athletic Girls, good; Wood Brothers, good; Elida Morris, very pleasing; De Cordova Co., good; Clifford Walker, fine; Mullen & Coogan, pleasing; Dan Burk's Girls, good.

EMPRESS.—Mark Murphy, fine; Three Discans, good; Lew Hawkins, pleased; Paul Stephens, good; Malvern Troupe, good.

MAJESTIC.—Martelle Family; Newton & Hall; Three Decamers; Sitgel & Mathews.

METROPOLITAN.—Henry Miller in "The Havoc," fine.

GRAND.—"The House Next Door."

SHUBERT.—Crusoe's Girls, very good.

STAR.—"Star Show Girls," reported good.

BEN.

SYRACUSE.

GRAND (Chas. Plummer & Chas. Anderson, mgrs.; agent, U. B. O.).—Bertisch, nicely; Rosa Roma, well received; Barnes & Crawford, very good; Roberty Dancers, pleasing; Mack & Walker, clever; Maclyn Arbuckle, took well; Raymond & Caverly, good; Five Satudias, liked.

CRESCENT.—Frits Houston; Dunsworth & Valder; Howe & Edwards.

BASTABLE.—13-15, "On the Trail"; 16-18, "Smart Set."

WEITING.—13-14, Tambourine & Bones of Syracuse University in "Morning Star"; 15, Holbrook Blinn in "The Boss."

EMPIRE.—13-15, Francis Starr in "The Case of Becky"; 16-18, Guy Bates Post in "The Challenge."

TERRE HAUTE.

VARIETIES (Jack Hoeftler, mgr.; agent, W. V. M. A.; rehearsal Monday & Thursday 10).—Lora, hit; Four Prevosts, good; Von Mitzell & Maynard, good; Barto & Clark, good; Ferguson & Northland, hit; Clark & Verde, pleased; Schrode & Mulvey, hit; L. Vine & Inman, pleased; Chas. W. Bowser & Co., good; Alamo Trio, pleased. Good business.

GRAND (T. W. Barhydt, mgr.; K. & E.).—31, "House Next Door"; 1, "Newlyweds and Baby"; 4-5, "The Rosary"; 9-10, Wm. Hawtrey; 11, Robert Hillard; 12, "Baby Mine."

PARK (Joe Barnes, mgr.).—5, "Parisian Beauties."

TORONTO.

SHEA'S (J. Shea, mgr.).—Walter Kelly, scream; "The Hold-Up," strong; Nonette,

clever; Salerno, hit; Sam J. Curtis & Co., good; Kaufmans, pleased; Robert Du Mont Trio, novel; Corcoran & Dixon, funny.

MAJESTIC (Peter F. Griffin, mgr.).—Harman & Harman; Tom Voce; Roscoe & Sims; The Lone Stars.

STAR (Don F. Pierce, mgr.).—"Ducklings."

GAYETY (T. R. Henry, mgr.).—"Midnight Maidens."

PRINCESS (O. B. Sheppard, mgr.).—Louis Mann in "Elevating a Husband."

ROYAL ALEXANDRA (L. Solman, mgr.).—Viola Allen in "The Lady of Coventry."

GRAND (A. J. Small, mgr.).—Thurston.

MASSEY HALL (N. Withraw, mgr.).—Royal Russian Dancers.

HARTLEY.

TRENTON.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Monday & Thursday 11).—2-4, Those Merry Singing Girls, hit; Francella & Lewis, good; Flying Warristers, fair; Jack Lyle, good; Lankey's Hoboes, hit.

6-8, Blake's Comedy Circus, hit; Katherine & Nelson Sterling, pleased; eLona La Mar, good; Smith O'Brien, applause; Emerson, Somers & Co., big hit. 9-11, Capital City Four; Whitely & Bell; Sheehan & Dart; Katherine Milley; Blake's Comedy Circus.

BROAD (G. F. Fish, mgr.; Shubert).—4-11, "The Chorus Lady," good business.

A. C. W.

TROY.

RAND'S (W. L. Thompson, mgr.; agent, Reis; rehearsal 10).—6, Richard J. Jose in "Silver Threads"; Helen Lowell in "Aunt Mary"; 9, Holbrook Blinn in "The Boss."

LYCEUM (G. H. Friedman, mgr.; agent, Belrenstein; rehearsal 10).—Meredith Sisters, applause; Mabel Florence, very good; Summer & Page, good; The Valentines, caught on; Vaughn & Lorraine, good; Rita Redmond & Joe Brennan, pleased.

J. J. M.

WILMINGTON.

GARRICK (W. L. Dockstader, mgr.; agent, U. B. O.).—4-11, Harry Thriller, good; Lawrence Radan, good; Jacob's Dogs, good; Victoria Singing Four, big; Cook & Lorense, hit; Mr. & Mrs. Sidney Drew, big; Menckel, great; Stevens & Vicaro, big.

AVENUE.—Stock.

WILLIAMS.

YOUNGSTOWN.

PARK (L. B. Cool, mgr.; agent, Feilbor & Shea).—Stelner Trio, clever; Rutan's Song Birds, excellent; Sharp & Turek, good; Middleton & Spellmeyer, good; Ray & Rogers, entertaining; Romany Opera Company, hit.

GRAND (Jos. Schagrin, mgr.).—"Easter Brown," good business.

PRINCESS (Charles E. Smith, mgr.; agent, Gus Sun).—"The Telephone Girls," C. A. LEEDY.

VARIETY ARTISTS' ROUTES

FOR WEEK NOVEMBER 13

WHEN NOT OTHERWISE INDICATED.

The routes given from NOV. 12 to NOV. 19, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

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Adams Sam J Trocadero B R
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Alburtus & Millar Anderson Louisville
Aldines The 1922 Cottage Grove Chicago
Allen Leon & Bertie 115 Central av Oshkosh
Altnel Joseph 423 Bloomfield Hoboken N J
Alison Mr & Mrs Bijou Phila
Allyn Amy Queens Jardin de Paris B R
Altus Bros 128 Cottage Auburn N Y
Alvarados Goats 1235 N Main Decatur Ill
Alvarottes Three Central Copenhagen
American Newboys Orpheum Peoria Ill
Amon & De Lisle 214 Winter Haverhill Mass
Andrews Abbott & Co 892 Morgan St Louis
Apdles Animals Majestic Ft Worth Tex
Apollon 104 W 40 N Y
Arberg & Wagner 511 E 78 N Y
Ardele & Leslie 19 Broesel Rochester
Arizona Trio Victoria. Wheeling

Arlington Four Orpheum San Francisco
Ascott Chas Cracker Jacks B R
Atkinson Harry 31 E 20 N Y
Atlantis & Fisk 2511 1 av Billings Mont
Atwood Warren 111 W 91 N Y
Atwood Vars 17 W 38 N Y
Austin Jennie Social Maids B R
Austin Margie Girls from Happyland B R
Austin & Klumker 3110 E Phila
Australian Four 225 W 43 N Y

Baader La Velle Trio 320 N Christiana Chio
Bacon Doc Hl Henry Minstrels
Bailey Frankie Trocadero B R
Baker Elsie 1914 Newport av Chicago
Baker Harry 2918 Renow W Philadelphia
Baker John T Star Show Girls B R
Baraban Troupe 1304 Fifth av N Y
Barbour Hazel Girls from Missouri B R
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Barto Jack 1222 Cumberland Phila
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Baxter Sidney & Co 1723 42 av Melrose Cal
Bayton Ida Girls from Happyland B R
Becher Will S Baker Rochester
Bean & Hamilton 328 Hickory Buffalo
Be Ano Duo 3423 Chariton Chicago
Beckman Hopkins Louisville
Behren Samuel 424 4th av Newark N J
Bell Arthur H 488 12 av Newark N J
Bella Italia Troupe Bus 795 Brookfield Ill
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Belmont & Umberger 111 Delavan Newark
Belasc Irving 359 W 113 N Y
Belcher Florence 405 av Boulevard B R
Bennett Marcel 100 W 67 New York
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Beverly Sisters 7523 Springfield av Phila
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Big City Four Keiths Providence
Bimbo 872 Lundy Appleton Wis
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Bowman Fred 14 Webster Medford Mass
Boyd John 1000 Columbus Kansas City
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Brennen Geo Trocadero B R
Breton Ted & Corinne 114 W 44 N Y
Brinkleys The 434 W 29 N Y
Britton Nellie 140 Morris Philadelphia
Britton John Orpheus Cleveland
Broe & Maxim 1240 Wabash A Chicago
Brooks Harvey Cracker Jacks B R
Brooks & Carlisle 33 Glenwood av Buffalo
Brooks Thos A Girls from Happyland B R
Brooks & Jennings 361 West Bronx N Y
Brown Jimmie Girls from Happyland B R
Brown John 1000 Columbus Kansas City
Brown & Brown 69 W 115 N Y
Brown & Newman Majestic Milwaukee
Brown & Wilmot 71 Glen Maiden Mass
Brown Will Sam Devere B R
Bryant Max Bway Gaiety Girls B R
Brydon & Hanlon 26 Cottage Newark
Bryson James 425 E 5 Phila
Buckley Joe Girls from Happyland B R
Bullock Thos Trocadero B R
Bunce Jack 2213 13 Phila
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 Clemento & Miner 39 W 109 New York
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 Clifford Jake Trocadero B R
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Dale Johnnie Belles of Boulevard B R
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Next Week (Nov. 12), Keith's, Providence.
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De Leo John B 718 Jackson Milwaukee
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De Wink Lincoln & Lanier Belles Blvd B R
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Emmett Mr & Mrs Hugh Grand Syracuse
Englebreth G W 2312 Highland av Cincinnati
English Lillian Queens Jardin de Paris B R
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Evans Emma 3701 Cottage Grove av Chicago
Evans Emma & Son 100 W 14th N Y
Evans & Lloyd 923 E 12 Brooklyn
Evelyn Sisters 2821 St James Pl Bklyn
Evers Geo 210 Locoy San Antonio
Eweing Charlie 514 W Oconee Fitzgerald Ga

F

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 Falls Billy A 6 Virginia av Gates N Y
 Farr Charles 6 Gay St New York
 Farrell Taylor Tot Toxi Girls D R
 Fay Two Cooleys & Fay Orpheum Winnipeg
 Feeney & Fox 689 Central av Camden
 Ferguson Dick 68 W 53 Bayonne N J
 Ferguson Frank 704 W 180 N Y
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 Ferrard Grace 2716 Warsaw av Chicago
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 Finn & Ford 280 Revere Winthrop Mass
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Fox & Ward Polix Hartford
Foyer Eddie 9920 Pierrepont Cleveland
Francis Paul Queens Jardin de Paris B R
Francis William 67 W 128 New York
Francisco 343 N Clark Chicago
Francis Blister 410 N York Jr B R
Frans Sig & Edyth Taxi Girls B R
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C

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Graham & Randall 327 Pearl Bklyn
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Gray & Galt 323 12th St Minn Mo
Green Winifred 168 W 65 N Y
Gremmer & Melton 1437 S 6 Louisville
Griffith J P Trocadero B R
Griffith Myrtle E 5806 Kirkwood av Pittsburgh
Griffith & Marlowe 131 Eagle Buffalo
Grims & Hest 326 Canal Philadelphia
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Hart Marie & Billy Hammersteins N Y
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Hart Maurice 156 Lenox av N Y
Hartman George 521 125 N Y
Harvey De Vora Trio National Boston
Hatches 47 E 182 New York

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Hayden Jack Olympia Memphis
Hayes Frank Social Mails B R
Hayes Gertrude Follies of Day B R
Hays Ed C Vozels Minstrels
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Herr Noodle Box 68 Wiltmer Pa
Herz Geo 882 Stone av Scranton

HEUMAN TRIO

A Novelty on Wheels.
Next Week (Nov. 13), Empire, Hoboken.

Keywood Great 43 Clinton Newark
Hickory Bonnie Follies of Day B R
Hickman Geo Taxi Girls B R
Hill Edmunds Co Star Memphis
Hillman & Roberts 516 S 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hilton Robt Sam Devere B R
Hilton Marie Follies of Day B R
Hines & Fenton 151 W 62 N Y
Hines & Remington Harrison N Y
Hoffman Dave 2341 E Clearfield Phila
Holden & Harron Casino Washington
Holman Bros 614 Lake Cadillac Mich
Holman Harry & Co Family Williamsport Pa
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Homan & Helm 128 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillian Belles of Boulevard B R
Hopp Fred 228 Littleton av Newark N J
Horton & La Triske Orpheum Spokane
Hotaling Edward 557 S Division Grand Rap

HOWARD

THE FINISHED VENTRILOQUIST.
Next Week (Nov. 13), Poli's, Springfield.
Representatives, MUMFIS & FEEL.

Houdini Harry Grand Pittsburgh
House Carl C 409 Cadillac av Detroit
Howard Jack Cozy Corner Girls B R
Howard Katherine Follies of Day B R
Howard Sam 15 Bancroft pl Bklyn
Howard Emily 644 N Clark Chicago
Howard Comedy Four 933 S av Bklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Bernice 3909 Calumet av Chicago
Howard & Howard Hammersteins N Y
Hoyt Edward N Palmyra N Y
Hoyt & Stark 15 Bancroft pl Bklyn
Hughes Mrs Gene & Co Lyric Richmond Va
Hughes Musical Trio 71 B Main Webster Mass
Hubert & De Long 4416 Madison Chicago
Hurley F J 153 Magnolia av Elizabeth N Y
Hyatt & Le Nora 1612 W Lanvale Baltimore
Hynde Beanie 512 Pearl Buffalo

Ingle & Reading 192a Bower Jersey City
Ingrams Tom 1894 Story Boneo Ia
Iselen Sisters 9 W 45 N Y
Ireland Fredk Irwins Majestics B R
Irving Pearl Indian Lane Canton Mass
Irwin Flo 227 W 45 N Y
Irwin Ferdinand 24 Horton Fall River

Jacobs & Sardel Goe & Atkins av Pittsburgh
Jeffries Tom 399 Bridge Bklyn
Jennings Jewell & Barlow 2262 Ari'g'n St L
Jes Johnnie Cracker Jack B R
Jewell Mildred 5 Alden Boston
Jewell Manikins Orpheum Haverhill Mass
Johnson Great 257 W 27 N Y
Johnson Henry 29 Tremont Cambridge Mass
Johnson Bros & Johnson 5245 Calowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstone Musical Hip London Indef
Jones & Rogers 1355 Park av N Y
Jones Maud 50 W 125 N Y
Jones & Gaines 412 W 55 N Y
Jones Kohl & Whalen 5119 Hazel av Phila
Julian & Dyer Sheas Toronto
Juno & Wells 611 E 78 N Y

Kaufmanns 240 E 35 Chicago
Keeley Bros 5 Haymarket Sq London
Keeley & Parks 588 Amsterdam av N Y
Kellam Lee & Jessie Vendome Detroit
Kelley & Wentworth Orpheum Omaha
Kelly & Mack Palace Wilkesbarre
Kelly Walter C Grand Pittsburgh
Kelsey Sisters 1331 Christiania av Chicago
Kenna Chas Miles St Pa
Kennedy Joe 1131 N 3 Knoxville Tenn
Kenney & Hollis Empress Portland
Kent Marie Follies of Day B R
Kenton Dorothy Felix Portland Htl N Y
Keppler Jess Keith's Toledo
Kessner Rose 458 W 16 N Y
Kiddier Bert & Dorcy 226 Santa Clara Alameda
King Bros 311 4 av Schenectady

MAZIE KING

Orpheum Circuit.

Klein & Clifton 5 Av Nashville
Klein Ott & Nicholson O H Eau Claire Wis
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Koehler Grace 5050 Calumet Chicago
Kolb & La Neva Rockland Me
Koler Harry Queens Jardin de Paris B R
Koners Bro Apollo Vienna
Kuhns Three White Keiths Cleveland

Lacey Will 1516 Capitol Washington
Laight Pearl Sam Devere B R
Lake Jas J Knickerbockers B R
Lamont Harry & Flo 20 Clinton Johnstown NY
Lane Goodwin & Lane 3712 Locust Phila
Lane & Ardell 163 Alexander Rochester
Lane Eddie 305 E 73 N Y
Lane & O'Donnell Maryland Baltimore

THE LANGDONS

in
"A Night on the Boulevard"
Always a laughing HIT
ALBEE, WEBB & EVANS, Mgrs.

Lanigan Joe 103 S 51 Phila
Lansauer Warren 333 Scherer Bklyn
La Centre & La Rue 3461 S av N Y
La Clair & West Lyric Monmouth Ill
La Masse Trio Orpheum Budapest
La Moines Musical 322 S Baraboo Wis

La Nole Ed & Helen 6 Mill Troy N Y
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 21 Little Newark
La Tell Bros Oxford Bklyn
La Toaka Phil 125 W 22 Los Angeles
La Tour Irene 252 Atlantic Newark N J
La Vier Howard Boston
Larriee & Lee 33 Shuter Montreal
Lashe Great 1611 Kater Phila
Laurent Bert 3 Platt pl Scranton
Lawrence & Edwards 1140 Westm'r Provid'ce
Lawrence & Wright 55 Copeland Roxbury Mass
Layman Mary 252 Atlantic St Charles Ill
Le Dent Frank Musical Chicago
Le Pages 226 S Milwaukee
Le Roy Lydia Follies of Day B R
Le Roy Geo 26 W 115 N Y
Le Roy Vic 322 Everett Kansas City Kan
Le Roy & Adams 1813 Locust av Erie Pa
Lenny Brue 259 East av Pawtucket R I
Leberg Phil & Co 224 Tremont Boston
Lee Audrey Girls from Happyland B R
Lee Rose 1040 Broadway Bklyn
Lehr Corinne Star & Garter B R
Leipsig Dominion Winnipeg
Lenox Cecil Trocadero B R
Lenn 1914 Broadway New York City
Leonard Gus 250 Manhattan N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leon Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Leslie Genie 261 Tremont Boston
Leslie Frank 124 W 129 N Y
Lester & Keller 113 Mount av Jersey City
Letcher Family 123 Wilbur Follies of Day B R
Levy Family 47 W 129 N Y
Lipson Chas Girls from Happyland B R
Lingermans 705 N 5 Phila
Linton Fred Taxi Girls B R
Linton Tom 1925 S Penn Denver
Livingston Murray 220 E 161 N Y
Lloyd Gastano 104 E 81 N Y
Lockhart & Laddy 223 W 125 N Y
Lockwoods Musical 123 Cannon Poughkeepsie
Lois & Love 2914 S Bklyn
London & Riker 22 W 98 N Y
Londons Four Orpheum Omaha
Longworths 48 Magnolia av Jersey City
Lorch Family 186 Evansville Ind
Love Musical 27 Ridge av Rutherford N J
Lucas Jimmie Pella Bridgeport
Luce & Luce 926 N Broad Phila
Lucier & Ellsworth Alhambra St Paul
Lynch Gertrude Sam Devere B R
Lynch Jack 92 Houston Newark
Lynch Hazel 255 Norwood av Grand Rapids
Lynn Louis Star Show Girls B R

Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 2284 Ohio Chicago
Mack & Walter Orpheum Montreal
Madden & Fitzpatrick Majestic Ft Worth
Malloy Dannie 11 Glen Morris Toronto
Manning Frank 355 Bedford av Bklyn
Manning Trio 154 N Wanamaker Phila
Mantell Harry Trocadero B R
Mantell Marionettes 416 Elm Cincinnati
Marine Comedy 127 Hopkins Bklyn
Marsh Chas 205 14 Milwaukee
Marsh Harry Taxi Girls B R
Martha Mille Nixon Phila
Martine Carl & Rudolph 457 W 57 N Y
Marvelous Bob Temple Lockport N Y
Mark Bros & Co 4549 Calumet av Chicago
Mark & Harry L Star & Garter B R
Matthews Eloise Star & Garter B R
Matthews Mabel 2921 Burling Chicago
Mayne Elizabeth 1232 S Wilton Phila
McCann Geraldine & Co 706 Park Johnstown
McCarthy & Barth 2901 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irwin 212 Av O Bklyn
McCune & Grant 635 Benton Pittsburgh
McDermott Harry Star & Garter B R
McDonald & Jeverneaux 2228 Maxwell Sp'ne
McDowell John & Alice 29 Day Orange N J
McGarry & Harris 521 Palmer Toledo
McGuire Tuts 59 High Detroit
McIntyre Wm J Follies of Day B R

JOCK MCKAY

With Lulu Glaser in "Miss Dudesack."
Management, WEBER & LUESCHER.
Vaudeville Manager, Pat Casey.

McLain Sisters 28 Miller av Providence
McNallys Four Irwins Majestics B R
McNamee 41 Smith Poughkeepsie
MacNicol Jas Charlottetown Canada
McWaters & Tyson 471 60 Bklyn
Melrose Ethel & Ernest Bway Gaiety Girls BR
Mendelsohn Jack Pat Whites Gaiety Girls BR
Meredith Sisters 162 W 66 N Y
Merrick Tom Midnight Maidens B R
Methen Sisters 12 Culton Springfield Mass
Meuth & Davis Academy Buffalo
Meyer David 1534 Central av Cincinnati
Miles P W Irwins Majestics B R
Millard Bill & Bob Grand Elgin Ill
Millman Trio Nouveau Gent Belgium
Miller & Mack 3641 Federal Phila
Mills & Moulton 58 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Banner B R
Milton & De Long Sisters Hammersteins N Y
Minatrel Four Gaiety Galesburg Ill
Mintz & Palmer 1305 N 7 Phila
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Irwins Majestics B R
Moller Harry 24 Blythe Delaware O
Montambo & Bartell 40 E Liberty Waterbury
Moore Geo W 3164 Cedar Phila
Moore Mite Sun Springfield
Morette Sisters Orpheum Gary Ind

4 Mortons 4

SAM KATE
CLARA PAUL
IN VAUDEVILLE

Morgan Bros 3525 E Madison Phila
Morgan King & Thompson Sla 603 E 41 Chic
Morin Sisters Bowery Burlesquers B R
Morris & Wortman 132 N Law Allentown Pa
Morris & Kramer 1306 St Johns pl Bklyn
Morton Harry Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Moto Girl Tichys Prague Austria
Mozarts 62 Morse Newton Mass
Mulvey Eddie Bway Gaiety Girls B R
Mulford Arthur Grand Syracuse
Mull Eva Girls from Missouri B R
Mullen & Correll Orpheum Sioux City
Mullen & Stanley Male Cedar Rapids Ia
Murphy Frank Girls from Missouri B R
Murphy & Frances Sterling Derby Conn
Murray Harriet Girls from Happyland B R
Muskalgirls Orpheum Evansville

N.
Neary Bliss & Ross 459 E Main Bridgeport
Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Oswald & Berger 150 E 125 N Y
Nevaros Three 294 12 av Milwaukee

PAUL NEVINS and RUBY ERWOOD

UNITED TIME.
Next Week (Nov. 13), Grand, Syracuse.

NEWELL AND NIBLO

The International Instrumentalists
Next Week (Nov. 13), Empress, Spokane.

Newhoff & Phelps 12 W 117 N Y
Newman Val & Lottie Knickerbockers B R
Nichols Nelson Troupe Majestic Montgomery
Nichols Nelly Grand Syracuse
Nicoli Florence Rose Sydel B R
Noble & Brooks Saratoga Htl Chicago
Nonette 517 Flatbush av Bklyn
Norton C Porter 2243 Kthbark av Chicago
Nowak Casper 1307 N Hutchinson Phila
Nowlin Dave Pantages Spokane
Nugent Jas Irwins Majestics B R

O.
O'Brien Ambrose Social Maids B R
O'Connor Trio 706 W Allegheny av Phila
O'Connor Sisters 725 S av N Y
O'Dell & Gilmore 1145 Monroe Chicago
Odva Orpheum Los Angeles
O'Donnell J R 132 E 124 N Y
O'Haus Edward Follies of Day B R
Omar 252 W 26 N Y
O'Neil Emma Bway Gaiety Girls B R
O'Neill Trio Auditorium Norwich Conn
O'Neill & Regery 493 Warren Bridgeport
Orloff Troupe 308 E 57 N Y
Ormsbell Will Follies of Day B R
Ormsby Geo Follies of Day B R
Orr Chas F 121 W 41 N Y
Owens Dorothy Mae 3047 90 Chicago
Owens The 48 Kinzel av Kenmore N Y

P.
Pape Herman G Morrison Htl Chicago
Parker & Morrell 137 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parvis Geo W 2534 N Franklin Phila
Patterson Sam 29 W 133 N Y
Paulinetti & Piquo Orpheum Omaha

PAULINE

Belleclair Hotel,
77th St. and Broadway, New York City.

Pearl Marty 22 Marcy av Bklyn
Pearl & Bogart 635 Solone av Springfield Ill
Pederson Bros 635 Greenbush Milwaukee
Pendleton Sisters Bronx N Y
Pepper Twine London Clm
Perclval Walter & Co Orpheum Leavenworth
Peterson The Great 422 Bl'nfild av Hoboken N J
Peters & O'Neill Majestic Dallas
Peyser Dave Bway Gaiety Girls B R
Phillips Mondane Empress Victoria B C
Phillips Samuel 310 Clason av Bklyn
Phillips Sisters Bouffes Moscow Russia
Piccolo Midgets Box 23 Phoenix N Y
Pickens Arthur J Grand Syracuse
Pierison Hal Girls from Happyland B R
Pillard Henrietta Social Maids B R
Pisano & Bingham 50 Christie Gloversville
Pope & Uno Orpheum New Orleans
Potter & Harris 6930 Wyan av Chicago
Pouchotes Ballet Majestic Chicago
Powers John & Jessie Darlings of Paris B R
Powers Elephants 745 Forest av N Y
Prevost & Brown Wolverine Saginaw Mich
Price Harry M Gertrude Elliott Co
Proctor Sisters 1112 Halsey Bklyn
Propp Anna Follies of Day B R

Q.
Queer & Gualt Star Show Girls B R
Quinlan Joie 644 N Clark Chicago

R.
Raceford Roy 607 W 172 N Y
Radcliffe Ned Sam Devere B R
Rawls & Von Kaufman Lynn Mass
Raycob H Albert Social Maids B R

Raymond Clara 141 Lawrence Bklyn
Raymond Ruby & Co Orpheum Minneapolis
Raymond Burton & Bain Orpheum Portland
Raymore & Co 147 W 95 N Y
Reeder & Hilton Midnight Maidens B R
Reedford & Winchester Her Majestys Sydney
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 973 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 236 E 62 Los Angeles
Reid Sisters 45 Broad Elizabeth N J
Remington Mayme Gerard Hill N Y
Renalles The 268 Sutter San Francisco
Reynolds Geo B & Co Commercial N Y
Renzetta & La Rue 3331 So Hicke Phila
Rease Len 1021 Cherry Phila
Reynolds Francis T Miss New York Jr B R
Reynolds Nonie Star & Garter B R
Rhoads Marionettes Orpheum Franklin Pa
Rice Frank & Truman Colonial Norfolk Va
Rich Geo Star Show Girls B R
Rich & Howard 214 E 19 N Y
Richards Great Empire Pittsfield
Riley & Lippus 35 Plant Dayton O
Rio Al C 230 W 146 N Y
Ripon Alf 646 E 87 N Y
Ritter Nat Star Arkon O
Robbins & Treman 469-10 Bklyn
Roberts Edna Majestics B R
Roberts C E 1851 Sherman av Denver
Roberts & Downey 86 Lafayette Detroit
Robinson Chas Robinson Crusoe Girls B R
Robinson Wm C 3 Granville London
Roeder & Lester 214 Broadway Buffalo
Rogers & MacKinnon 3 Commercial N Y
Roller Henry 91 Trenton East Boston
Ro Nero 412 S George Rome N Y
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 43 N Y
Rosenthal Don & Bro 161 Champlain Roch'str
Ross Dave Gay Widows B R
Ross Kittie Empress Chicago
Ross Frank Trocadero B R
Ross Sisters 65 Cumberland Providence
Ross & Lewis Hip Dewsbury Eng
Ross Musical Novelty 218 W 48 N Y
Rother & Anthony S Patterson Providence
Royal Italian Four Frisella Cleveland
Rusell Fred Girls from Missouri B R
Russell May Pat Whites Gaiety Girls B R
Russell & Held 5 Green London
Rutans Song Birds Orpheum McKeesport Pa
Rutledge Pickering & Co Empire New London

THOS. J. RYAN-RICHFIELD CO.

Next Week (Nov. 13), Poli's, Springfield.

S.
Sabel Josephine Hoffman House N Y

SALERNO

JUGGLER.
BOOKED SOLID.
United Time.

Savoy Lucille Bowdoin Sq Boston
Savoy & Savoy Union Sq N Y
Scanlon W J 1591 Vinewood Detroit
Scarlet & Scarlet 24 Longwood av N Y
Schilling Abe 28 Ridgewood av Newark
Schilling Wm 1000 E Lanvale Baltimore
Schroeder Carol Knickerbockers B R
Scully Will P 8 Webster pl Bklyn
Sears Gladys Darlings of Paris B R
Seibini & Grovini Grand Pittsburgh

CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot
Next Week (Nov. 12), Orpheum, Spokane.

Semon Duo Taxi Girls B R
Senzel Jean 213 Eleanor Pittsburgh
Seymour Nellie 111 Manhattan N Y
Sexton Chas B Jefferson Birmingham Ala Ind
Shea Thomas 3654 Pine Grove av Chicago
Shedmans Dogs Dumont N Y
Shepperly Sisters 230 W 43 N Y
Sherlock Frank 514 W 125 N Y
Shermans Tom 262 St Emanuel Mobile
Shields The 507 City Hall New Orleans
Shorcy Campbell Co 50 Rock av Lynn Mass
Riddons & Earle 2544 R 8 Phila
Sidelto Tom & Co 4230 Cottage Grove av Chic
Siegel Emma Bon Tons B R
Siegel & Matthews 324 Dearborn Chicago
Slager & Slager 516 Birch av Indianapolis
Small Johnnie & Sisters 620 Lenox av N Y
Smith Allen 1243 J-Ferson av Bklyn
Smith & Champion 1747 E 48 Bklyn
Smith & Larson 140 W 49 N Y
Snyder & Buckley Keiths Providence
Soper & Lane 1232 N Alden West Phila
Spears The 67 Clinton Everett Mass
Spears & Austin 3110 E Phila
Spissard Frank & Co 107 Johnston Plainfield
Sprague & McNeese Rushwick Bklyn
Springer & Church 3 Esther Terrace Pittsfield
Stadium Trio St Charles Hotel Chicago
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanley Teddy Follies of Day B R
Stanwood Davis 354 Brown 15 Boston
Stearns Pearl & Co 330 W 55 N Y
Stedman Al & Fannie 685 So Hoston
Steinert Thomas Trio 531 Lenox av N Y
Steppe A H 33 Barclay Newark
Stepping Trio 2908 N 5 Phila
Stevens E J 498 Marlon Bklyn
Stevens Lillie Sam Devere B R
Stevens Paul 327 W 28 N Y
Stevens Geo Irwins Majestic B R
St James & Dacre 163 W 34 N Y
St John & McCracken 6151 Chestnut Phila
Stone George Social Maids B R
Strauss Hobby & Co 418 Cherry Chattanooga
Strehl May Gay Widows B R
Stroh Dolly Gay Widows B R
Stutzbelt Trio 5808 Maple av St Louis
Stutzman & May 619 Washington Wmsport
Suits Anna Social Maids B R

Sullivan Madeline Polles of Day B R
Sully & Phelps 2310 Holton Phila
Summers Allen 1956 W Division Chicago
Sutton & Sutton 3918 W 3 Duluth
Swisher & Evans 1147 W Huron Chicago
Sylvester Ceila Queens Jardin de Paris B R
Symonds Alfaretta 140 S 11 Phila
Symonds Jack Bullocks Providence
Syts & Syts 140 Morris Phila

T.

Taneau & Claxton Union Sq N Y
Taylor Mac Orpheum Zaneville O
Taylor & Tunny 2540 Ridgely av Phila
Temple Lucilla Social Maids B R
Terry Herbert Girls from Missouri B R
Thomson Harry 1234 Putnam av Bklyn
Thorne Mr & Mrs Harry 285 St Nicholas av NY
Thornes Juggling 58 Rose Buffalo
Thornton Geo A Bowery Burlesquers B R
Thriller Harry 45 Isabella Boston
Thurston Leslie 315 W 46 N Y
Tidmarsh Fred & Co 1234 Tainall Wilmington
Till Violet Trocadero B R
Tinney Frank Winter Garden N Y indef

Tivoli Quartet

Week Nov. 20, Pantages, Sacramento.
Direction, Norman Friedmanwald.

Tops Topsy & Tops 2442 W School Chicago
Townsend Helena Star Show Girls B R
Tracy Julia Raymond Bartholdi Inn N Y
Travers Ball 307 W 28 N Y
Travers Phil E 5 E 115 N Y
Travers Roland 221 W 43 N Y
Travers & Laurence O H Augusta Me
Tremaines Musical 230 Caldwell Jacksonville
Trobadaours Three 136 W 55 N Y

TROVATO

Dec. 12 Colonial, 25 Washington, Jan. 1 Fifth
Ave, 2 Alhambra, 16 Victoria.
Featured with the Harry Lauder Show.
Vaudeville Management, MORRIS & FEIL.

Tully May Keiths Toledo
Tumbling Toms 2739 Fulton Bklyn
Tuxedo Comedy Four Bijou Battle Creek
Tyler Harry Queens Jardin de Paris B R

HARRY TSUDA

Booked Solid.

U.

Ulline Arthur M 1759 W Lake Chicago
Unique Comedy Trio 1927 Nicholas Phila

V.

Vagges Brennan Circuit Australia
Valadons Lee 71 Garfield Central Falls R I
Valdare Beanie 305 W 97 N Y
Valentine & Bell 1451 W 103 Chicago
Van Chas & Fannie Orpheum Los Angeles
Van Dille Sisters 514 W 125 N Y
Van Horn Bobby 159 West Dayton O
Vardon Perry & Wilbur 5 Green London
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vedder Fannie Star & Garter B R
Vedmar Rene 2285 Broadway N Y
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 187 Hopkins Bklyn
Victoria Four Forsythe Atlanta
Village Comedy Four 1812 Ringgold Phila
Vincent & Slager 320 Olive Indianapolis
Viola Otto & Co Schuman Frankfort Ger
Violetta Jolly 41 Leipziger Berlin Ger
Voelker Mr & Mrs 538 W 181 N Y

W.

Wade Pearl Trocadero B R
Walker & Ill 253 Warren E Providence

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUM."
Direction, PAT CASBY.

Walsh May Irwin Majestics B R
Walters & West 8427 Vernon Chicago
Ward Billy 199 Myrtle av Bklyn
Ward Will H Sam Devere B R
Ward & Bohman 232 Schaeffer Bklyn
Ward & Smith Pekin Savannah indef
Warde Mack 300 W 70 N Y
Washburn Dot 1930 Mohawk Chicago
Washer Bros Oakland Ky
Waters Jas R Miss New York Jr B R
Waterson Tob Queens Jardin de Paris B R
Watson Billy W Girls from Happyland B R
Watson Nellie Girls from Happyland B R
Watson Sammy Morsemere N J
Weber Chas D 826 Tasker Phila
Weil John 5 Krustadt Rotterdam
Welch Jas A 211 E 14 N Y
Welch Thos Social Maids B R
Wells Low 213 Shawmut av Grand Rapids
Wenrick & Waldron 252 W 28 N Y
Wesley Frank Coey Corner Girls B R
West Sisters Ben Welch Show B R
Western Union Trio 2241 E Clearfield Phila
Weston Hurt & Co Bijou Decatur Ill
Weston Cecilia Irwins Majestics B R
Weston Edgar 246 W 116 N Y
Weston Dan E 141 W 116 N Y
Wheeler The 140 Montague Bklyn
Whelans The Star Show Girls B R
Whipple Waldo Victoria Rochester
White Kane & White 393 Vermont Bklyn
White & Perry Keiths Phila
Whiteside Ethel 1784 Bway N Y

ETHEL WHITESIDE

and those "Pleasantest"
"FOLLIES OF COONTOWN."

Whiting & Bohne O H North Troy indef
Whitman Frank 133 Greenwlich Reading Pa
Whitney Tillie 36 Kane Buffalo
Wichert Grace 3028 Michigan av Chicago
Wilbur Caryl Orpheum Salt Lake
Wilder Marshall Atlantic City N J
Willey Herbert Girls from Missouri B R
Wilkins & Wilkins 265 Willie av N Y
Willard & Bond Union Sq B R
Willard Orn Follies of Day B R
Williams Clara 2450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams John Cracker Jacks B R
Williams Chas 3825 Rutgers St Louis
Williams Ed & Florence 16 W 102 N Y
Williams & De Croteau 1 Ashton sq Lynn Mass
Williams & Gilbert 1010 Marshfield av Chic
Williams & Segal Orpheum Omaha
Williams & Stevens 2516 Calumet Chicago
Williams & Sterling Box 1 Detroit
Willis Herbert Al Fields Minnstrs
Willie Estella X Taxi Girls B R
Wilson Fred Cracker Jacks B R
Wilson Lottie 2208 Clifton av Chicago
Wilson Billy 371 Wyona Bklyn
Wilson Lissie Arcade Toledo
Wilson Patter Tom 2566 9 av N Y
Wilson Bros Orpheum Harrisburg
Wilson & Aubrey Orpheum Michigan City Ind
Wilson & Ward 3744 Graye Ferry av Phila
Wilton Belle Belles of Boulevard B R
Winfield & Shannon 277 E Milwaukee av Det't
Winkler Kress Trio 234 W 43 N Y
Wise & Milton Brennan Circuit New Zealand
Wise Jack Lyric Portland Ore indef
Wood Bros Orpheum Winnipeg
Wood Ollie 133 W 143 N Y
Woode Ralton & Co Proctors 55 N Y
Woodall Billy 430 First av Nashville
Work & Ower Colonial Lawrence Mass
Wright & Dietrich Orpheum Minneapolis
Wyckoff Fred Clark Chicago

X.

Xaviers Four 2144 W 20 Chicago

Y.

Yeoman Geo 4666 Gibson av St Louis
Yerxa & Adele Girls from Happyland B R
Young Jeannette Trocadero B R
Young & April Empress Milwaukee
Young Sisters 3876 W 19 Coney Island
Young Frank Bway Gayety Girls B R

Z.

Zanciga 36 Cliff av E Portchester N Y
Zanfrelas 131 Brixton London
Zeche Three Grand Knoxville Tenn
Zeda Harry L 1322 Cambria Phila
Zimmerman Al Keiths Indianapolis

CIRCUS ROUTES

Downie & Wheelers 10 Cornelia S C
Haag Show 13 Oark Ala 14 Enterprise 15
Elba 16 Abberville 17 Dothan
Yankee Robinson 14 Tahlequah Okla 15 Kan-
sas City.

BURLESQUE ROUTES

Weeks Nov. 13 and 20.

American Empire Chicago 20 Star Milwaukee
Behman Show Westminster Providence 20
Gayety Boston
Belles Boulevard Gayety Minneapolis 20 Gay-
ety St Paul
Ben Welch Show Gayety Pittsburgh 20 Em-
pire Cleveland
Big Banner Show Gayety Toronto 20 Garden
Buffalo
Big Gayety Gayety Boston 20 Olympic New
York
Big Revue Star Toronto 20 Cooks Rochester
Bohemians Folly Chicago 20 Star Chicago
Bon Tons Gayety Newark 20 Empire Hoboken
Bowery Burlesquers Star Brooklyn 20 Gay-
ety Newark
Broadway Gaiety Girls Avenue Detroit 20
Folly Chicago
Century Girls Star St Paul 20 Krug Omaha
Cherry Blossoms Lafayette Buffalo 20 Ave-
nue Detroit
College Girls L O 20 Casino Boston
Cosy Corner Girls Luzerne Wilkes-Barre 20
Columbia Scranton
Cracker Jacks Empire Hoboken 20 Music Hall
New York
Daffydills Bronx New York 20 Empire Brook-
lyn
Darlings Paris Penn Circuit 20 Lyceum Wash-
ington
Dunkings Cooks Rochester 20 Lafayette Buf-
falo
Follies Day Standard St Louis 20 Empire In-
dianapolis
Gay Widows Royal Montreal 20 Star Toronto
Ginger Girls 13-15 Empire Albany 16-18 Mo-
hawk Schenectady 20 Gayety Brooklyn
Girls from Happyland Empire Toledo 20 Star
& Garter Chicago
Girls from Missouri Star Milwaukee 20 Dewey
Minneapolis
Girls from Reno Calumet Chicago 20 Star
Cleveland
Golden Crook Murray Hill New York 20-22
Gilmore Springfield 23-25 Franklin Sq Wor-
cester

Hastings Big Show Star & Garter Chicago 20
Gayety Milwaukee
High School Girls Dewey Minneapolis 20 Star
St Paul
Honeymoon Girls Gayety Boston 20-22 Empire
Albany 23-25 Mohawk Schenectady
Howe's Lovemakers Gayety Kansas City 20
Gayety St Louis
Ideals Star Cleveland 20 Academy Pittsburgh
Imperial Academy Pittsburgh 20 Penn Cir-
cuit
Jardin de Paris Star Chicago 20 Calumet Chi-
cago
Jersey Lillies Standard Cincinnati 20 Colum-
bia Chicago
Kentucky Belles Empire Brooklyn 20 Casino
Brooklyn
Knickerbockers Gayety St Louis 20 Gayety
Louisville
Lady Buccaneers Monumental Baltimore 20
Empire Phila
Majestics Olympic New York 20 Gayety
Brooklyn
Marion's Dreamlands Music Hall New York
20 Murray Hill New York
Merry Burlesquers Bowery New York 20 Troc-
adero Phila
Merry Maidens Empire Phila 20 Luzerne
Wilkes-Barre
Merry Whirl Columbia New York 20 Casino
Phila
Midnight Maidene Garden Buffalo 20 Corin-
thian Rochester
Miss New York Jr Bon Ton Jersey City 20
Howard Boston
Moulin Rouge Casino Brooklyn 20 Bowery
Pacemakers Eighth Ave New York 20 Bronx
New York
Painting the Town Corinthian Rochester 20
22 Mohawk Schenectady 23-25 Empire Al-
bany
Passing Parade Empire Cleveland 20 Empire
Toledo
Pat Whites Buckingham Louisville 20 Peo-
ples Cincinnati
Queen Bohemia 13-15 Gilmore Springfield 16
18 Franklin Sq Worcester 20 Westminster
Providence
Queens Follies Bergers Lyceum Washington
Queens Jardin de Paris Gayety Washington 20
Gayety Pittsburgh
Reeves Beauty Show Columbia Chicago 20
Gayety Detroit
Robinson Crusoe Girls Gayety Omaha 20
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Anderson Lillie (C)
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(C)
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V.
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W.
Wade Geo (C)
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Watts Geo (C)
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Wild Billy (C)
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Y.
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 DOING WELL, THANK YOU.
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 tersona—believe us, we are going some.
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 hour" business.

We were all going home in the wee sma'
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 in the ditch and shouting very piteously for
 help! help! For God's sake, gentlemen, help!
 So we said thusly, "Old Chap, we can't help
 you, but we will lay down with you" (an-
 other from England).

Marathonly yours,

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"MENETEKEL" BAFFLES THE
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... has set the whole city talking. The act
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WONDERFUL DEMONSTRATION
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... an act mystifying, that it is bound to
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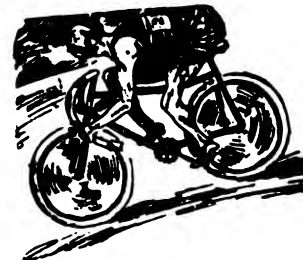
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 FIRST OPEN TIME DEC. 4.

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VARIETY

Vol. XXIV. No. 11.

NOVEMBER 18, 1911

PRICE TEN CENTS

LOCAL ARMORIES COMPETING FOR EXHIBITION PATRONAGE

Armories Asking \$500 Daily. Grand Central Palace, with Its Price \$1,000, Objecting to Non-tax-payers. Ringlings Offer \$30,000 Bonus if Garden will House Circus Next Spring.

The competition between the 71st and 69th Regiment Armories in New York to secure the exhibition patronage that has been extended to the Madison Square Garden for the past twenty years has brought out the present "exhibition hall" situation in New York. From all accounts, it is some situation.

Report says the Grand Central Palace, the Garden's only opposition for some years, is threatening court proceedings against the armories, to determine if a tax payer can be out-bid by a state institution, relieved from a tax assessment upon its property.

Madison Square Garden will house its last show Feb. 3-5, when a horse sale will occur there. The last week in January the Cement Show will be held at the Garden. This winds up the career of the big place. Its demolition will immediately follow. On the site will go up four skyscrapers, covering the entire block. They are to be devoted to the wholesale trades, with the silk industry favored.

The Ringling Brothers are reported to have offered the Madison Square Garden management \$30,000 for the three weeks their circus will play in New York next spring, if the Garden will remain open until that time. The offer was refused, leaving the Ringlings in a quandary for a New York stand, which may be made under canvass. The Barnum-Bailey circus had an agreement with the Garden for \$5,000 weekly, made by the late James A. Bailey. The Ringlings took this over with the Barnum-Bailey show.

Through a bill passed at Albany in 1909, and put through by Col. W. G. Bates of the 71st Regt., a New York State Armory can be diverted in its uses, outside of the usual drill days

yearly, for any gathering excepting those of a political or religious character. The measure was passed to aid the state militia in maintaining itself. The various colonels around New York have been digging down in their own pockets for quite a while to properly support the organizations.

With the announced passing of Madison Square, exhibition promoters cast about for a substitute. It was thought to have been found when VARIETY printed some weeks ago the Brewster Block would be the Garden's successor, with Marcus Nathan, former general manager of the Grand Central Palace, behind it. The premature publication of that story however, is said to have spoiled the chances Mr. Nathan had. Later a firm of architects sent out some press matter, including blue prints, of a proposed "Broadway Gardens" on the Brewster Block site.

The publicity was the first intimation Ohmels & Co., the lessors of the property, had of the plan. Ohmels & Co. represent the Schlitz Brewing Co. in New York. The Schlitz people have a 21-year lease on the Brewster property, with two renewal clauses for a similar period. The Sutphen Estate, which owns the Block, is reported to stand ready to loan \$1,000,000 to anyone who can show \$400,000 in cash to start a build-and support it for at least one year. There is a twelve-story office plan in contemplation for the Brewster site just now, without anything definite decided upon.

When the exhibition promoters reached the armory controllers in their quest for halls, they found the men amenable to terms. The 71st Regiment asked \$750 a day, but cut
(Continued on Page 6.)

JACK AND NORA NEGOTIATING.

Jack Norworth and Nora Bayes will probably be Shubert stars next season, if not before. Active negotiations are now in progress, the only point at present under discussion being the selection of an author and a composer acceptable to both.

The managers are agreeable to as many interpolations as Norworth may wish to make in the matter of songs, but feels that the vehicle selected should be from the pen of a representative librettist. Norworth thinks he can do it himself and is endeavoring to convince his prospective managers he should be given the commission.

The negotiations contemplate a spring opening of the new show at the Casino, to run through the summer if successful.

MURDOCK ABOUT.

Last Friday for the first time in several weeks, John J. Murdock appeared at the United Booking Offices. He remained but a short time.

Mr. Murdock had a bad attack of acute indigestion, which kept him close to his home for a while.

Monday Mr. Murdock came to the Putnam Building, prepared for business, and waded through a mass of accumulated mails.

IRVING BERLIN ENGAGED.

The engagement of Irving Berlin to Dorothy Goetz, of Buffalo, a sister of E. Ray Goetz, will shortly be announced. The wedding is scheduled for next March.

Meantime Irving has contracted for a private telephone wire between New York and the up-state city where his fiancé resides.

SCENE OUT OF "DUDELSACK."

When Mark A. Luescher and Geo. V. Hobart were through giving "Miss Dudelsack" a thorough looking over last week at Baltimore, it was decided to rewrite the piece, reducing the play by the elimination of one long scene, really reducing the show to a two-act production. It's a Werba & Luescher show, with Lulu Glaser starred.

BUYS WEBER'S FOR FOUR WEEKS.

When "His Wife Decides" opened at Weber's Tuesday evening, a wealthy showman, just breaking into the business, was introduced to New York.

He is a Philadelphian, with an income of \$380,000 yearly. A portion of it Donald Wallace spent immediately by buying Weber's outright for four weeks. Mr. Wallace is managing the show.

There are twenty-one people in the show he has produced. All are having a good time. The troupe went out on the road in a special car, with no worries about following the railroad tracks to find New York again. Mr. Wallace was very businesslike in his bookings. When a manager refused to give his show a guarantee he bought the house for that night, remaining his own boss around the theatre.

The papers Wednesday morning treated "His Wife Decides" somewhat harshly.

TEAL BACK WITH K. & E.

After a business separation of several years, Ben Teal will once more return to Klaw & Erlanger in the capacity of stage director.

Since his retirement from the employ of K. & E., Teal has served as general director for Charles Frohman, Weber & Fields and other representative managers.

He will inaugurate his return to the K. & E. fold by putting on in partnership with "the syndicate" firm, a new musical comedy.

ACTORS' CLUB IN BOSTON.

Boston, Nov. 15.

A branch of one of the actors' clubs of New York may be started in Boston, in the very near future. At the present time it is almost impossible for a member of the theatrical profession to get a bite to eat after the show in congenial surroundings. In all the city there isn't a single place where the actor can go where he can take a friend.

The eleven o'clock law closes all the places that are open during the day. If arrangements can be made with the parent body for a branch in Boston, it will be a boon to all the members of the profession.

"DER ROSENKAVALIER" TO BE PRODUCED HERE AFTER ALL

Thomas Beecham Takes Up Work of Putting on Strauss Opera in New York, Which Fred. C. Whitney Abandoned.

(Special Cable to VARIETY.)
London, Nov. 15.

It may be authoritatively announced that the Richard Strauss opera, "Der Rosenkavalier" which Fred C. Whitney had planned to give an elaborate production in New York City, but abandoned after losing a nice sum of money, will be produced over there after all by Thomas Beecham, who has taken over the producing rights of the piece.

Just when Beecham will put the show on is not definitely known, but as the option on the rights is not good for an eternity, it is up to Beecham to get busy within the near future.

Not only will Beecham produce "Der Rosenkavalier" but he will plan the presentment of another foreign opera, one of the Mozart series, for next season. If Beecham fails to get the Strauss opera under sail this year, he will start it sure next season.

Beecham has invested in operatic festivals before, spending a huge chunk of the coin of the realm in London at the His Majesty's theatre where he put on opera which failed to materialize on the right side of the financial ledger.

The fact that Whitney unloaded the piece doesn't feaze Beecham a bit. He thinks he can put it over in New York.

Beecham is a son of his father, Beecham, who made something like thirty millions out of liver pills, said little pellets acquiring an international fame.

Young Beecham has distinguished himself recently in the musical and operatic world, also in another direction. He is to pay \$15,000 costs in connection with a late divorce action in which he was cited as correspondent.

Another venture which he is to be associated with is a play to be produced Christmas time at the Aldwych theatre, for which his rich daddy is said to have ponied up \$50,000.

The Beecham undertaking at the Aldwych will be a fairy play, taken from Hans Andersen. It is to be sumptuously staged, with new mechanical effects. Frank Parker will have charge of the scenic end, with Sidney Elliston generally supervising the production.

Amongst those already engaged are Maud Cressal, Rohan Clensy, Elsie Craven, Mary Glynn and Bobbie Andrews, the three latter in the principal roles, as children.

TANGUAY BACK IN VAUDEVILLE.
New Orleans, Nov. 15.

Eva Tanguay retires from the cast of "Little Miss Fix-It" to-morrow (Thursday). She leaves for Pittsburgh Friday to open there in vaudeville Monday.

Alice Lloyd arrived here Monday and Friday assumes the leading role

in "Miss Fix-It," now taken by Grace Field.

"Little Miss Fix-It" opened at the Tulane to capacity at the Sunday performance, but Monday and Tuesday was greeted by half-filled houses.

Miss Tanguay was not in the cast, doing her specialty during the first and second acts. The performance was not liked here.

Monday next vaudeville regains Eva Tanguay. Pittsburgh will be the place, and \$2,500 is to be Miss Tanguay's salary for the week. The ex-star of "Little Miss Fix-It" has bookings for the Percy G. Williams Circuit in New York, commencing Dec. 4, at the Colonial.

During the last tour of Miss Tanguay over the Williams vaudeville houses, she abruptly left two of them, when Mr. Williams made a mental affidavit with himself he would never play Eva Tanguay again. But he has relented.

Miss Tanguay leaves the "Fix-It" show this Thursday night; probably the management of Werba & Luescher at the same time. The firm wanted her to remain with the company next week at Baltimore, but Eva made up her mind even before the former Bayes and Norworth vehicle reached New Orleans last Sunday.

To prevent any calamity at the Gulf side, Alice Lloyd left New York Saturday. She has been with the show this week, and will appear in her specialty with it during the New Orleans engagement, probably stepping into the stellar role of the musical play at the Grand Opera, New York, Nov. 27.

After the New York date, "Fix-It" goes to the Forrest, Philadelphia, for three weeks, then the National, Washington (one week), and into Boston for a run.

It is Miss Lloyd's first venture as a production attraction on this side.

NEW ACT AT WINTER GARDEN.

Next Monday at the Winter Garden the Shuberts will introduce the new (Nick) Kaufman's Troupe of cyclists, twelve in all, who go there for a stay of three months.

The "Vera Violetta" show opening has been postponed until Monday night. It is said by those who have seen rehearsals, the original book of the Viennese operette has passed beyond recognition, aided in the transformation by the large number of principals, and the various new "bits of business" allowed to creep in.

FAIRBANKS HAS SKETCH.

Douglas Fairbanks has finally selected a vehicle for his vaudeville debut.

It is to be a one act version of Thompson Buchanan's "The Cub" in which he recently starred.

VAUDEVILLE GETS MASCAGNI.
(Special Cable to VARIETY.)
Paris, Nov. 15.

Mascagni, the Italian composer, has been engaged to appear at the Hippodrome, London. No further particulars are obtainable.

Mascagni may have been engaged for the Hippodrome to lead the production of his "Cavaleria Rusticana" there, when produced. That may be in the immediate future.

AUSTRALIAN SAVAGE RIGHTS.
(Special Cable to VARIETY.)
London, Nov. 15.

J. C. Williamson, the Australian theatrical magnate, who secured the producing rights for Australia of several American successes during the past summer, is getting ready to put on Henry W. Savage's "Everywoman" and "Madame X" in the Antipodes.

He has already contracted with Hugo Baruch & Co. for scenery and costumes for the shows. The productions in Australia are expected to be made sometime this season.

He is also said to have "Baby Mine" in view for a showing in Australia.

"COPY" SUIT ADJOURNED.
(Special Cable to VARIETY.)
London, Nov. 15.

The suit of the Schwartz Brothers, who came to London recently to present their sketch, "The Broken Mirror," and found that a copy act called "Early Morning Reflections" had preceded them, was scheduled for a hearing yesterday. It was brought against the "copy."

Among the witnesses present were Louis Devant, of Maskelyne and Devant, and Lionel Rignold. The hearing was adjourned.

LICENSE REFUSED STOLL HOUSE.
(Special Cable to VARIETY.)
London, Nov. 15.

A music hall license has been refused Oswald Stoll for his new Empire hall at Fulham. This is the second time the Licensing Committee has declined to recommend the licensing of this hall to the County Council.

The opposition arises from other halls in the neighborhood, which claim the new Stoll house will affect their business.

The Stoll office is placing acts for a new Empire at Wood Green, not yet built.

REHEARSING REVUE.
(Special Cable to VARIETY.)
Paris, Nov. 15.

The revue announced for the Rejane, Dec. 1, is now in rehearsal. George Grossmith will be principal comedian.

NEW HALL TWICE-NIGHTLY.
(Special Cable to VARIETY.)
London, Nov. 15.

The new Victoria Palace, opened last week by Alfred Butt, will probably be a twice-nightly hall very shortly.

KELLY AND CARROLL, NEW.

James Kelly, late of Kelly and Kent, and Joe Carroll, formerly of Carroll and Cooke, will work together as a vaudeville act in "one."

HAMMERSTEIN'S IN LONDON.
(Special Cable to VARIETY.)
London, Nov. 14.

2,700 people attended the opening of Oscar Hammerstein's new opera house here last night, witnessing a fine performance of Jean Nougue's opera, "Quo Vadis." Every box seat was booked some time ago. Hundreds were turned away unable to gain admission. The opera, sung in French, was conducted by the composer, and the cast, scenery and effects, as well as the house itself, were voted a colossal success.

The cast included Eva Vlehanibi as Lyga, Aline Vellandri as Eunice and Maurice Renaud as Petrone. Practically every distinguished American at present in Europe was on hand to lend encouragement to their countryman and the audience, notwithstanding a tendency to be hypercritical, was generous in its applause.

Messrs. Hammerstein and Nogues were called before the curtain. The Impresario, in a brief speech said: "All I wish is to deserve your respect, friendship and esteem."

BOUCHIER BACK AT GARRICK.
(Special Cable to VARIETY.)
London, Nov. 15.

It is stated Arthur Bouchier will once more take charge of the Garrick, when "Kismet" has departed early in the year.

One of the first things Mr. Bouchier will undertake is the production of a new play called "The Fire Screen" by Alfred Sutro.

Violet Van Brugh, J. Fisher-White, and Kate Cutler have been secured for the chief parts.

BARNOLD'S RETURN A HIT.
(Special Cable to VARIETY.)
London, Nov. 15.

Barnold's Dogs opened at the Colliseum Monday and were a big hit. The "Intoxicated" canine was the star of the troupe.

REOPENING BURNED ALHAMBRA.
Paris, Nov. 15.

(Special Cable to VARIETY.)
The Paris Alhambra, lately damaged by fire, will reopen Dec. 16. The house could not be opened earlier.

CASINO CHANGES AGAIN.
(Special Cable to VARIETY.)
Paris, Nov. 15.

The Casino is again changing hands. Business has been poor.

TICH WON'T COME OVER.
(Special Cable to VARIETY.)
London, Nov. 15.

Little Tich makes the unconditional statement he will not return to America to play.

ROCK AND FULTON IN PARIS.
(Special Cable to VARIETY.)
Paris, Nov. 15.

William Rock and Maude Fulton, the Americans, have been engaged to appear at the Olympia, without date obtained, though their run here will not start before early new year.

Fleming's "Darkies' Honeymoon" has been booked for the same house, to open about Dec. 15.

The present revue running at the Olympia is an unprecedented success

TURNED TWO TESTED TURNS AT THE 5th AVENUE MONDAY

Double Cancellation of Comedy Sketches; One Brought In to Replace the Other. The Value of "Reports" to the New York Big Vaudeville Houses.

Elmer F. Rogers, manager of the Fifth Avenue theatre, played a return date on cancellations Monday. In the afternoon, Mr. Rogers sidetracked Caroline Franklin and Co. To fill the vacancy in the evening, the booking office forwarded to Mr. Rogers Emily Green and Co., who also played a sketch.

Mr. Rogers looked over the Green affair at the night performance. Then he pulled the switch again. Tuesday afternoon Chinko, the juggler, was filling the spot the Misses Franklin and Green had missed. There was no doubt about Chinko hanging onto the job for the remainder of the week, so the booking managers stopped reading the bulletins from the Fifth Avenue to attend to their regular business.

The double cancellation will likely place another bad mark on the "report" system for the New York managers. Miss Franklin and her company have been playing the small big time, east. Reports coming in to the United Booking Offices of her act were so glowing, the sketch was placed on the Fifth Avenue program for a Metropolitan showing.

After eighteen weeks on the Orpheum Circuit, with reports telling the quantity of fun and laughs there were in the Green company playlet, it was thought a safe venture to give Miss Green a New York chance by following Miss Franklin.

Heretofore acts reaching New York from out of town have been wont to complain that though they knew (in some mysterious way) the reports from all the local managers along the line have been A1 on their act, the New York managers and bookers demanded a "try out" before passing judgment. Often turns have declared it an injustice that after reports for twenty weeks have reached New York, each uniformly good, they should be compelled to "show."

The cases of the Misses Franklin and Green have destroyed about the last vestige of belief among the booking men that anything outside of the Missouri system can hereafter be depended upon—for New York.

The Fifth Avenue now holds the record for consecutive cancellations. It will probably have the blue ribbon for a long while as the house which turned two tested turns.

MAX HART FINDS AN EXCUSE.

Chills and Fever played a continuous performance at Max Hart's home Sunday, using the interior of Mr. Hart's frame as the stage. Along about five in the afternoon, the agent told the stage manager to ring down on the act, but the good start received couldn't be checked so easily.

Then for the first time since he

could remember having money enough to pay a doctor, Max called one in. The physician looked him over, taught Max some new wrinkles in tapping people, and said Chills and Fever would surely last the week out on the big time.

For twenty years Max Hart has been aching for an excuse to get a vacation, but never thought of a doctor before. When the house man let loose his official opinion, Maxy packed his grip and hiked away for ten days, to Atlantic City or somewhere along the Coast, where there is a vaudeville theatre. He is going to leave Chills and Fever there for a run.

MAY DROP EVANSVILLE.

Evansville, Ind., Nov. 15.

Though the citizens of this burg persuaded the Orpheum Circuit to continue its vaudeville at the new Grand for this season, the business hasn't panned out as well as the Circuit thought it would after the town talk.

Negotiations are on to dispose of the Grand. If they are completed, Orpheum vaudeville will stop here to make room for a stock company in the theatre. It may happen any day.

HOUDINI BURSTS BLOOD VESSEL.

Pittsburg, Nov. 15.

Harry Houdini, the "Handcuff King," burst a blood vessel during one of his "challenge exhibitions" here and bleeding internally, was forced to go to a hospital for treatment.

Houdini cancelled three weeks' work. He has made arrangements to return at once to New York for treatment.

REJOINING OLD PARTNER.

A re-joined team may be shortly seen about. Emma Francis and Harry Ladell are thinking of appearing together in vaudeville once more. They did some years ago.

TO THE WOODS OR STOCK.

It looks like the woods or stock for Amelia Bingham. Her husband, Lloyd Bingham says unless his wife receives \$1,250 weekly on the vaudeville road, she will fly to the Pacific Coast, where they are willing to pay \$1,000 weekly for her as a stock star.

Somehow the out-of-town vaudeville managers connected with the United Booking Offices have understood they are to pay Miss Bingham no more than she received in New York, \$1,000. That has brought bookings to a standstill with the "Great Moment" player. The alternative after the "good time" and stock, is "small time," says Mr. Bingham, who claims the act (of which he is a part) can procure \$1,500 weekly in the smaller vaudeville houses.

MANAGERS MEETING CALLED.

Upon the return of Maurice Goodman from Cleveland Wednesday, Mr. Goodman, as secretary of the Vaudeville Managers' Protective Association, issued a call for a meeting, when the managers will pass upon the last communication from the organization, relative to the proposed conference.

AFTER CLOSED SHOP.

Chicago, Nov. 15.

From good authority comes the information that the White Rats will shortly begin action against some of the Chicago agencies with a view of securing their agreements to run a closed shop and arrange for a minimum scale of wage.

The larger agencies will receive especial attention in this particular and for this reason it is said Will Cooke will visit Chicago shortly.

ARRESTS HENRI FRENCH.

A New York detective took Henri French into custody Wednesday, on wired instructions from Chicago Police Headquarters to apprehend the vaudeville artist upon the charge of child-abandonment.

Mr. French was held here pending an arrival of an officer from the Windy Town.

The arrest is the outcome of a very complicated family tangle French has become involved in. A series of legal actions has followed him along for some time.

HIP'S LAUDER WEEK.

Cleveland, Nov. 15.

William Morris will book a show for a Keith house next week, when the Harry Lauder road combination plays the Hippodrome for one day (Nov. 24). Two shows will be given. The gross for the day of the Lauder stay will likely go between \$5,000 and \$5,500.

The regular vaudeville policy at the theatre will be abandoned for the week only, resuming Nov. 27. The Chicago Grand Opera Co., with Mary Garden and Tetrassinni, will occupy the theatre for three performances Monday and Tuesday. Kinemacolor pictures will run there Wednesday, Thursday, Saturday and Sunday.

The Harry Lauder Show will likely close its tour in Pennsylvania Nov. 28, to allow Mr. Lauder to catch the boat the following day. It was at first planned to give the Scotchman a big send off in New York the night before leaving, but the route has been changed about. The show may play Johnstown and Altoona Nov. 27, with Wilkes-Barre and Scranton fixed for Nov. 28.

SHEEDY SETTLES UP.

M. R. Sheedy liquidated one of his debts this week. It was for commission a long time overdue to the United Booking Offices.

The agency sued the agent, and finally served him with papers.

BOB DAILEY AND GIRLS.

Some girls and Robert Dailey will comprise a vaudeville number, shortly to be seen on the local boards. Mr. Dailey is now rehearsing his support.

ORPHEUM LOSES HOPKINS.

The Orpheum Circuit has lost Arthur Hopkins, who has started a general theatrical producing business for himself in the Putnam Building.

The separation was unlooked for among the vaudeville people. Since his connection with Martin Beck's circuit, Mr. Hopkins has been accepted as an important adjunct to the executive headquarters.

This season however he has become a very successful author. Finding himself somewhat confined by the Orpheum Circuit position, Mr. Hopkins resigned to obtain freedom in the authoring and producing of plays and playlets.

WON'T DIVORCE THE BARNES.

Chicago, Nov. 15.

On the grounds that the evidence was insufficient to justify the decree, Judge Burke in the Superior Court, yesterday, virtually denied Lillian Barnes a divorce from Fred Barnes.

SOME TALL HUSTLING.

New Orleans, Nov. 15.

The entire Orpheum bill en route from Memphis, arrived here five hours late Monday. They did not reach New Orleans until 2.40 and were promptly hustled to the theatre.

Stage manager Edward Mathes rang up on the first act at 3.08, establishing a new record for speed in making ready.

BALL PLAYERS BOOKED.

The Coombs-Bender-Morgan ball playing combination, under direction of Jack Robinson, will invade Hammerstein's next week, having been placed upon top of the show there, after the new act appeared Sunday at the Academy of Music.

The ball players, who have the Misses Kathryn and Violet Pearl for assistance, debuted last week at Atlantic City, dropping into the big town "to show." They were one big riot, with Hammerstein's coming right after, for \$1,750 as the weekly wage.

Chicago has sent in a requisition for the act to appear at the Majestic Dec. 4. It looks like a full route in vaudeville for the World's champs.

Washington, Nov. 15.

Germany Scheffer and Grace Belmont will appear at Chase's Nov. 27 in a sketch.

Philadelphia, Nov. 15.

Keith's Philadelphia, is going to see the diamond starred actors. Coombs, Bender and Morgan have been engaged by Harry T. Jordan, Keith's manager, to appear here the week before Christmas.

That will be called "Local Favorite Week." Besides the Athletics on the program, Walter C. Kelly, and Ed. Wynn (Wynn and Russon, both local boys), will take part.

Mr. Jordan picked the week before Christmas just because—

Gordon & North were negotiating with Home Run Baker this week toward getting the horsehide slasher under contract to appear with their respective burlesque attractions for a few weeks.

RESTAURANT-VAUDEVILLE COMING UP STRONGLY

United Booking Offices Considering the Booking Feature of It. No Objections or Complaints Filled With Authorities

The "Cabaret" show adjunct to the restaurant business, innocently introduced to New York by the late Folies Bergere, and more quietly removed by the same house, did not kill interest in the amusement enterprise with other bonifaces.

The reported plans of future "Cabarets" for New York and one or two now in existence along Broadway, have awakened the vaudeville people to this end of the booking business.

Several erroneous reports have been printed regarding the position of the United Booking Offices on the subject. While one or two New York vaudeville managers connected with that agency may not favor acts which appear at "Cabaret shows," it is understood the United has not yet reached a conclusion on the booking side.

From accounts, some of the restaurant men with the Cabaret bug have applied to the United for bookings. It is possible the agency will decide to handle the bookings, perhaps making it a department, such as the "Clubs" (private entertainments). In that way the bookings for the restaurant-vaudeville would be more closely under observation. Acts the New York managers did not care to have appear in the Cabarets (if the acts expected to play the larger houses) could be duly warned.

Statements that the United or its officers have filed complaints with the authorities against the "Cabarets" have no foundation.

There seems to be a question, however, as to whether the restaurants may proceed with this style of entertainment without coming under the same municipal jurisdiction that exercises a semi-supervision over regular places of entertainment.

NOBODY'S SATISFIED AGAIN.

"Nobody's Satisfied" was an inspired title for vaudevillians. Once more it has left its title behind, at the Bushwick this week, where Maude Ryan (Inness and Ryan), in her first week at a Percy G. Williams' theatre, ran afoul of a headliner, no less than Carrie DeMar.

Miss Ryan has been singing "Nobody's Satisfied," claimed by Miss De Mar as her property, and out of which some time ago a law suit branched forth between her and Billy Gould. Mr. Gould also sang the song.

At the Monday morning rehearsal Miss De Mar notified Ben Blatt, manager of the Bushwick, she would not care to have Miss Ryan sing the song. Maude wanted to know why not, and when Miss De Mar told her the reason the song came out of the Inness and Ryan repertoire.

Miss Ryan was not displeased, as she said the novelty of talking to a headliner was a distinct pleasure, not to be recompensed for by the mere loss

of one song. Though before consenting to discontinue the use of it Miss Ryan experimented upon her importance by asking Mr. Blatt what would happen if Inness and Ryan refused to appear at the Bushwick. Mr. Blatt declined to be joshed by the nimble-witted Maude, which made the finish of the affair tranquil.

KILLING TIME PLAYING POKER.

Saranac Lake, N. Y., Nov. 15.

Vic Williams is here tuning up his system. Vic intends to stay several months to take on some more weight. His trouble is a throat one, the vocal chords having become partially inactive.

Russell Alexander of the Exposition Four, who has been here for three months, is building himself up nicely.

Mabel Barrison, domiciled in a neat little cottage, is getting along as well as could be expected. Her attending physician reports her health as improved.

Joe L. Weber is one of the poker players, the bunch passing much of the time trying to slip over one of those two-card draw things to a pair of Jacks.

MEANS TO PLAY TWO-A-DAY.

Detroit, Nov. 15.

H. W. Kanouse, the millionaire of this city, returned from New York without having arranged any booking connection for his new Washington-Detroit vaudeville theatre. Ground will be shortly broken. The house is to seat 2,100.

Associated with Mr. Kanouse in the Washington-Detroit Theatre Co. are John D. Mackay, Geo. W. Reid and James Slocum, all wealthy Detroit men.

While in New York Kanouse saw John W. Considine with a view to bookings for the house. Considine informed him the Sullivan-Considine Circuit will build in Detroit, just as soon as he (Considine) can spare the time to look the town over.

Kanouse says he will play two shows daily in the theatre. There is no booking connection in sight yet for him. It is probable he will cast about when the time arrives for such of the independent theatres as may be harboring two shows daily, though at "small time" prices.

JEALOUS HUSBAND SUSPECTED.

Fort Worth, Nov. 15.

J. K. Beattie, a vaudeville actor, and Mrs. Carl Robinson, were shot and killed here Nov. 9 while walking together in the outskirts of the city.

Mrs. Robinson had been separated from her husband for several weeks, having become infatuated with the actor. Robinson is being sought by the police as the slayer.

VARIETY is read
Because it's new.

LOCAL ARMORIES COMPETING.

(Continued from Page 3.)

to \$500 when the 69th Regt. set that amount for the daily use of its building. This does not include the incidental supplies and furnishings, but permits the exhibition the few preparatory days free. The armories insist upon an indemnity bond of \$10,000 for any damage to property, and in the case of the 71st Regt., it is stipulated that linoleum must cover its 40,000 square feet of floor space. The 69th Regt. Armory has 38,000 square feet. The Madison Square Garden area is 34,000. The Garden charges \$1,000 daily, with \$500 for each day while preparing the hall.

So far the 69th has booked the Sportsman Show, and may get the Horse Show. In that event, the Horse Show entries will stable down around 24th street. It also has the Motor Boat Show Feb. 17-24.

The 71st Regt. has the Architectural and Engineering Show, March 25-30, with the Pure Food Show next October already listed.

The Grand Central Palace is now under the direction of James C. Young, former treasurer at the Garden, and J. A. H. Dressel, manager of the Sportsman Show and many others which the Garden has held. Upon assuming the charge of the Palace, Messrs. Young and Dressel paid \$55,000 taxes assessed for this year. Their charge is \$1,000 daily for the Palace. The under bidding by the armories have riled the Grand Central men, until they threatened to have the courts pass upon it. Had the Brewster Block been converted into an exhibition place, the tax there would have been \$1,200 daily, not thought to be high, in view of the excellent location.

The Madison Square Garden real estate deal was manipulated by Southwick & Ball, the real estate operators. They are said to have secured the option on the Garden site by the deposit of a check for \$5,000. Before the first payment of \$100,000 fell due, it is reported the firm had procured signatures to sufficient leases in the sky-scrapers to guarantee the complete success of the venture. Real estate men looked upon it as a nifty piece of manipulation.

MARY ELIZABETH.

In almost the shortest time on record Mary Elizabeth, this week at the Fifth avenue theatre, New York, jumped into vaudeville prominence.

Two weeks ago, Miss Elizabeth had her first eastern showing, at the American Music Hall, where her piquant manner and charming personality attracted the attention of the seekers for "big time" vaudeville material. She was immediately placed for the Fifth Avenue.

Doing a single away from the usual, Mary Elizabeth has a knack, seldom found in a woman, of telling a story. Pictures of Miss Elizabeth are on this week's front page.

GOING INTO VAUDEVILLE.

Forrest Winant, late leading man with "A Country Boy," will have a whirl at the vaudevilles, in a tabloid comedy drama. Rehearsals are now in progress.



OSCAR LORAINE

Protean Violinist.

Opening at Winnipeg Next Week (Nov. 20), as the commencement of an Orpheum Circuit Tour.

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Jack Lorimer sailed for England Wednesday on the Baltic.

Joe. Hart's "Cricketts" will be revived for the small time.

"Everywife" has been placed for the Majestic, Chicago, Nov. 27.

C. P. Rodgers, who flew to San Francisco, would enter vaudeville.

Lillian Spencer has left the Fritzl Scheff show, not caring for the road tour.

Lind, the female impersonator, arrived in New York from Europe last Monday.

George DeOnzo is at Hot Springs, Ark., undergoing treatment for locomotor ataxia.

Helen Grantly will be seen this season in a dramatic incident called "The Right Road."

Clemons and Dean left the Billy B. Van show Saturday at Detroit. The act returns to vaudeville.

Bob Albright has closed with Dockstader's Minstrels and will open shortly on the Pantages' circuit.

Chas. Avelin will replace Chas. Lane in the "Dutch" role of Gordon & North's "Passing Parade."

The Hartmann theatre, a new house at Columbus, opened Monday. It is a Klaw & Erlanger booking.

"Modest Suzanne," after a few days of one night stands, opens at the Colonial, Chicago, Nov. 26.

Nina Morris, assisted by two men, is rehearsing a new dramatic sketch for vaudeville entitled "The Sacrifice," a story of present conditions in Russia, by John Carnoe.

Ruby Raymond is on the Orpheum Circuit, with a novelty cat, life size, which holds one of her company.

Wlfrid Clarke and Co. have been booked for a London appearance by B. A. Myers, opening in June next.

Harry Von Tilzer reopens in vaudeville at Boston next Monday, coming to Hammerstein's the week following.

The Comedy Club will resume its "Clown Nights" with the formal opening of the new club house Nov. 25.

B. A. Myers has placed Marshall and King and Sharp and Turek to play in England, opening next May.

One of "The Sambo Girls" got married last Sunday, which caused the act to temporarily adjourn bookings.

Doc Steiner was all dressed up Tuesday. He had on a crocheted tie, red, and wouldn't tell who made it for him.

Rosamond Caron (Mrs. Johnny Bell), underwent an operation for appendicitis on Wednesday at a private sanitarium.

Owing to the illness of Ivy Davis, her partner, Jane Boynton, is completing their tour of the Orpheum Circuit as a "single."

Granville and Mack have returned to vaudeville as a team, Minnie Granville having recovered entirely from her recent illness.

Mason and Keeler were forced to lay off at the Bronx after Wednesday matinee this week. Marguerite Keeler was taken ill.

Barry and Wolford did not appear at Hammerstein's this week as per schedule, owing to the serious illness of Miss Wolford's mother.

Murphy and Nichols were ordered to have their "snow" fireproofed at Hammerstein's last week by a representative of the fire department.

May Ellmore will probably work with a "straight" man for a partner. She has under consideration Will Vidocq, formerly of Haines and Vidocq.

Grace Cameron's act consumed twenty minutes at the Majestic, Chicago, last week and not twelve as reported in VARIETY's new act review.

Efforts are now being made to postpone Ada Reeve's Australian trip so that she may remain in America longer than the time contracted for.

"Buntz Pulls the Strings" has a \$9,000 advance sale at the Comedy theatre. The Scotch comedy bears all the indications of an all season run in New York. Receipts of \$10,000 weekly in a theatre costing but \$28,000 to build are not half bad.

Eustace Ernest Ball, newspaper writer, has dramatized his novel, "The Striker" into a four-act play.

The Sutcliffe Troupe, due to open at the Colonial last Monday, was delayed in getting their baggage through the customs.

Rose Stahl will give a special performance at the Harris Sunday night of "Maggie Pepper" for the female buyers of New York's big department stores.

The annual memorial service of New York Lodge No. 1, Theatrical Mechanical Association, will be held at the New Masonic Temple next Sunday at 2 P. M.

William H. Stanley, who was defeated for Alderman in Brooklyn, will go over his defeat again in a vaudeville sketch, written by Edgar Selden. It will be called "The Senator's Surprise."

Lew N. Wood, formerly treasurer of the Broadway, Brooklyn, has opened a ticket agency in Brooklyn. This is the first venture of the kind to be tried in the trolley dodging city.

Reports from out of town are to the effect that Frances Starr and her new play "The Case of Becky" are a big hit. It is slated to succeed "The Woman" at the Republic theatre—probably within a fortnight.

Alfred Bradley has placed with Adelaide Thurston a comedy drama, the present name of which is "Peggy." The title will be changed so as not to conflict with Thomas W. Ryley's musical presentment of that name.

Bessie Anderson, who has been seriously ill here for the past nine months at Glockner Sanitarium, Denver, was tendered a benefit there last week. \$180 was turned over to the former member of the Premier Trio.

Harry Crigler, a well known Indiana musician, who has been director of Gentry's dog and pony show band for some seasons, has been engaged as chief bandmaster with the Barnum & Bailey circus for next season.

Cecelia Loftus reached New York Friday. She will visit her husband, Dr. A. H. Waterman, in Chicago until opening at the Majestic in that city Dec. 18, as routed. Miss Loftus came over to play the Orpheum Circuit.

Louise Randolph, of "The Only Son" company, was out of the cast for several performances last week and her role was filled by Camilla Crume, a stock actress, forced into the breach at the eleventh hour.

Lew Christy, of Zallah's Own Company (Western Wheel), was out of the cast this week, owing to the illness and subsequent death of his father. During his absence, William C. Cameron, manager of the company, filled his comedy role.

Grace De Mar with "The Sweetest Girl in Paris" will leave the company this Saturday in Kansas City.

It was whispered about Longacre Square this week that when the new addition to the Times Building is completed there would be both a morning and evening edition of the paper after which the building was named.

John C. Brownell, who plays Pete Willing, the woman-hating sheriff in "The Fortune Hunter," and Estelle Wynne, of this city, daughter of Charles H. Wynne, a Cincinnati manufacturer, were married at Cincinnati, Nov. 9.

The Symphony Orchestra, comprising 150 musicians (colored), gave its annual concert, with a Dixie cabaret performance and a dancefest as extra features, at the Manhattan Casino, Thursday, Nov. 9, under the auspices of the Clef Club.

The moving picture men of New England, held a convention at the Hotel Imperial, New York, this week. The group were taken as a moving picture Wednesday afternoon. Billy Kane's Manhattan showed the film the same evening.

A mind reader called at the United Booking Offices one day this week. After leaving, the agent spoken to remarked: "Any mind reader who knew what I was thinking of while standing there for an hour, wouldn't have stayed so long."

A "sister" act was laying off last week, residing in a furnished room. One was in bed, when the other called to her: "Say, Mame, I see that another manager died yesterday." "Ah," was the reply, "I suppose we'll have to play another benefit."

A report spreading this week that Siegel-Cooper Co. was to have shows in the Sixth Avenue department store (productions and vaudeville) as extra attractions, when traced down was found to have been based upon an intended Christmas window display by the firm, with figures from newspaper cartoon plays.

Inspired by the example of his elder brother Aaron, Sam Kessler is seriously considering the advantages of a matrimonial alliance. To that end he is paying assiduous court to his new vaudeville partner, Eva Shirley. She is a constant visitor at the Kessler apartment, and there are whisperings of an impending engagement between the pair.

The Seven Picchlanas, tumblers, who were scheduled to close the show at Hammerstein's this week, went on strike after the Monday matinee, refusing to continue unless their position was changed, as they declared it was impossible to follow Charley Faust. They were told to report earlier for the evening performance, but were finally persuaded to continue in the closing spot for Monday night on the promise that Tuesday they would precede the Faust turn.

FEHR'S NEW CHICAGO THEATRE MAY BE ENGLISH MUSIC HALL

Real Object of Martin Beck's Trip to Europe Reported to Procure Attractions. Some Deal on With Herman Fehr and Mort Singer.

Chicago, Nov. 15.

It is authoritatively reported here that Martin Beck has purchased an interest in the new City Hall theatre in Clark street and that he is on the verge of becoming interested with Mort H. Singer and Herman Fehr in a theatrical deal that will have the amusement world, and particularly in the west, on tip toe when the particulars are announced.

Materially more than a rumor, this news is co-incidental with the recent departure for Europe of the above mentioned triumvirate of showmen and George Schwartz, a fourth member of the party. Ostensibly the foreign trip is in quest of some new and novel attraction for the new Clark street playhouse which is expected to be in readiness for opening some time in February. It is understood from reliable sources that the owners have in mind the inauguration of a policy not unlike the Winter Garden in New York City and think very favorably of operating the theatre along English music hall lines, provided suitable attractions can be secured.

In the latter event, it can readily be seen that the new house would be a direct and strong opposition to the American Music Hall.

On the other hand, it has been just as authentically reported that one of the most important places in the itinerary of the European trip will be Vienna, where negotiations will be opened for the rights of an American production of Franz Lehar's musical play "The Man With Three Wives," now enjoying a successful run in the Viennese city.

OLIO TAKEN OUT.

Chicago, Nov. 15.

The olio of vaudeville acts has been dropped at the American Music Hall. In its place Monday night was a burlesque on "The Littlest Rebel" in four scenes and entitled "The Big Littlest Rebel."

The musical oddity "Hanky Panky" has been retained and is moved up to open the show, with the new travesty for a closing piece, following the intermission. The principals appear in both pieces.

MAKING PETER PAY PAUL.

Where there's a will there's a way and in making arrangements to carry four musicians along on the road with "The Balkan Princess" the Shuberts, in order to make up their salaries, announced a cut with some of the principals, and reduced the weekly stipend of some of the chorus men and women. Incidentally several received their "notice," while others declined to stand for the cut.

Eight men and six girls are out of the company, while two of the prin-

cipals, Fritz Maclyn, who played the Captain, and Robert Milliken, the Herman of the piece, have handed in their "notice."

The Princess (Louise Gunning—still the star), played the West End this week. After a week of one night stands in New England, the show plays the Majestic, Brooklyn, then jumps into Canada, followed by a trip to the Pacific Coast. Business has been good along the line.

GOOD FOR THE AUTHOR.

George H. Broadhurst's check for last week's royalty on "Bought and Paid For" was considerably in excess of \$1,000. The royalties begin at five per cent and run to seven and a half.

When the receipts reach \$8,000 on the week, the author receives ten per cent on the gross takings. Up to date they have never gone below that figure.

"TOOLS" TAKE TO THE ROAD.

Chicago, Nov. 15.

Convinced that their efforts to entertain are not appreciated by the theater going public of this city, the English Players, who have been appearing for the last few weeks in "With Edged Tools," suddenly and rather unexpectedly brought their engagement to an end last Sunday night and took to the road, leaving the Whitney in darkness for the current week.

TWO FOREIGN PIECES.

"Polsische Wirtschaft" ("Polish Wedding") a musical comedy composed by Jean Gilbert, which recently celebrated its 450th performance in Berlin, will receive an American presentation around the holidays or perhaps later in January by the Dreyfus & Fellner producing firm.

"A Modern Eve," another piece by Gilbert, produced a few weeks ago at the Neues Operetten Theatre, Berlin, scoring a big hit there, will not likely be seen in New York, until next season. The operetta has been accepted by A. H. Woods.

NEW HARRISBURG HOUSE.

Harrisburg, Pa., Nov. 15.

Wilmer & Vincent and Nathan Appell, owners of the Orpheum here, have leased from the Hunter Estate the Lochiel Hotel building, one of the leading hostleries of the town, and contemplate the erection of a theatre on the site, at a cost of \$75,000.

The policy of the new playhouse has not yet been announced. The location is next to the Lyric, a moving picture house, and in the same block with the Victoria and Pastime Photoplay, also picture theatres.

"COUSIN BOBBY" FOR POWERS.

The Shuberts are preparing to put a show together for James T. Powers, notwithstanding any of the conferences he has had with Cohan & Harris or anybody else.

They have already placed some of the people with their Wintergarden road show which closed in Philadelphia in the Powers company, and assured some of the chorus withdrawing from the "Balkan Princess" company a place with the new piece, which they have styled "Cousin Bobby." It is an adapted play.

A copyright performance of "Cousin Bobby" was given by the Shuberts in Corse Payton's Lee Avenue theatre, Brooklyn, early last August.

VAUDEVILLE IN SCHWAB'S.

South Bethlehem, Pa., Nov. 15.

All the legitimate attractions booked for the Grand Opera House have been cancelled. It will offer straight vaudeville hereafter.

This is the house which Charles Schwab, the steel magnate, bought and ousted the lessee a year or so ago when the latter offended him. He still retains his interest in the theatre.

FIXING UP "THE FIRST LADY."

Syracuse, Nov. 15.

"The First Lady in the Land," by Charles Frederic Nirdlinger, is undergoing some drastic alterations while playing here.

Ben Teal has been called in to do the tinkering. The organization is being put through "the third degree" in the matter of day and night rehearsals for the incorporation of the revisions to the manuscript.

DEBATED ON "CHILD LABOR."

Philadelphia, Nov. 15.

Jane Adams, of Hull House fame, who bears a national reputation for her work among the children of the dark corners, met in debate Norman Hapgood, editor of Collier's Weekly, Otis Skinner, the actor, and Agnes Repplier before the Contemporary Club at the Bellevue-Stratford, Monday last. "Child Labor on the Stage" was the subject.

ACTS IN ALCAZAR.

San Francisco, Nov. 15.

Christmas Eve "pop" vaudeville will take the stage of the Alcazar theatre. It will be booked by the Western States Vaudeville Association.

SIMONE MOVES.

Mme. Simone closes her engagement at Daly's Saturday night and moves to the Majestic, Brooklyn, for a week, afterward to the West End theatre. She will then start an eight weeks' road tour which will take in Chicago for an indefinite stay. Her road itinerary is being arranged by the Lieblers.

Viola Allen in "The Lady of Coventry" follows the Simone company at Daly's, opening next Tuesday.

ANOTHER CARTOON PLAY.

"Desperate Desmond" has been placed on the market for a musical comedy production. It is reported Gordon & North have or are about to acquire the right of the newspaper cartoon series.

DID \$9,400 CLOSING WEEK.

Chicago, Nov. 15.

"Gypsy Love" with Marguerite Sylva opened at the Olympic Monday. Another of A. H. Woods' shows, "The Littlest Rebel" left the house to make room for it, after a stay of twelve weeks. "The Littlest Rebel" did \$9,400 last week. It opened at the Liberty, New York, Tuesday.

"Gypsy Love," at the Globe, and which vacated that theatre Saturday to open in Chicago, materially picked up in receipts last week, playing to over \$9,000, an increase of \$3,100 on the gross of the week previous. "The Three Romeos" started a run at the Globe, Monday.

Tuesday morning Charles B. Dillingham was repentant. Monday night Mr. Dillingham saw "The Three Romeos" at his Globe theatre. The next day he is reported to have constantly referred to the release of Marguerite Sylva in "Gypsy Love" from the same theatre, to let in "The Romeos." Mr. Dillingham tried to make a daffydill of the charge, it is said, but could not get beyond, "If Romeo's me."

Speaking of the show Tuesday, the Globe critic remarked (in a vein that the management might quote in the advertisements): "The Three Romeos" is the best musical comedy I have slept through this season."

There is a very good chance that Mr. Woods will take the unusual course of returning "Gypsy Love" to New York, though not to the Globe.

With the expense of the production, along with the decided increase in receipts of its final New York week, and many requests by mail to explain why it had left town, the manager feels warranted in locating a theatre for the Sylva show's return date. It may come back upon the conclusion of the Chicago run.

Chicago, Nov. 15.

It is conceded A. H. Woods put over a winner last night at the Chicago Opera House with Marguerite Sylva in Franz Lehar's light opera "Gypsy Love." The house was sold out and the first night audience included several prominent society folks. All indications are that the piece is in for a long run.

It is an admittedly splendid production with a very capable supporting company. The star was in good voice and scored strongly. Other honors were carried off by Arthur Albro, Carl Hayden, George Bickel, Dorothy Webb and Frances Demarest.

Mr. Woods' production of "The Littlest Rebel," brought from Chicago to the Liberty theatre, New York, opened on the same night, with every prospect of a successful run in the metropolis. Dustin and William Farnum are the stars, but the biggest honors were accorded Mary Miles Minter, a child actress. William B. Mack and George Thatcher also came in for favorable comment from the critics.

A PIECE FOR MINNIE DUPREE.

Minnie Dupree, formerly identified with legitimate roles, opened Nov. 10 at New Haven, in a new dramatic piece, "The Indiscreet Mrs. Tyne."

LONDON STOPS NAKED DANCE; ENGLISH CITY NUDE-CRAZED

County Council Orders Nerique to Stop "The Dawn of Love" at Palladium. Sahara Djeli's Act at Hippodrome Censored.

(Special Cable to VARIETY.)

London, Nov. 15.

London has a craze once more for the nude. Last week it was Napierkowska at the Palace in "The Bee Dance."

This week it is Nerique, at the Palladium, who appeared nearly naked in "The Dawn of Love."

The London County Council at the instigation of the Rev. Dr. Meyer, who alleged Nerique's dancing sketch was a realistic story of Adam and Eve, ordered it stopped.

At the Hippodrome Sahary Djeli in "Syria" had that portion of her performance where she is carried Mazzepa-like a-horseback cut out, though the piece is still very risqué.

"JACINTA" OPENS NEXT WEEK.

The new John Cort musical show, "Jacinta," opens a week from today in New Britain, Conn.

Several Shubert houses are being considered for the New York premiere which will be made after about a month's road trouping.

SHUBERTS HAVE PAPER PLAY.

Charles Klein, who has secured from Montague Glass the right to dramatize the Potash & Perlmutter stories, has closed a contract with the Shuberts to produce the play.

Mr. Glass has of late been withholding his Potash & Perlmutter series, substituting other descriptive tales in the Saturday Evening Post. Just prior to the presentation of the piece the P. & P. sketches will again be published, with the idea of reviving interest in them, thereby creating a demand to see the characters on the stage.

TARKINGTONS DIVORCED.

Chicago, Nov. 15.

A degree of absolute divorce was granted to Mrs. Louise Fletcher Tarkington, wife of Booth Tarkington, by an Indianapolis judge yesterday. Mrs. Tarkington did not ask for alimony. The custody of their five-year-old daughter is given to the mother.

LIEBLER'S SNAKE CHARMER.

"Princess Zimzim," a new play by Edward Sheldon, author of "The Boss" and "The Nigger," with a Coney Island snake charmer as its central character, is to be produced by Liebler & Co.

Dorothy Donnelly has been engaged for the leading feminine role. Rehearsals have been ordered and the show will in all probability receive a New York showing before the first of the year.

"BARRIERS" CHANGED TIME.

Through a cancellation of time east of Uniontown, Pa., which led to a report that Gilson & Bradfield's "Barriers Burned Away" had closed, the

management swung the show into southern territory where the business has been more satisfactory. The show plays Alton, Ill., Thanksgiving Day.

A. Mayo Bradfield says the firm has never closed a company in the middle of the season. The company is now wild-cattling westward.

KLEIN REWRITING SHOW.

Following a report in VARIETY from Boston that Charles Klein's new play, "The Outsiders," which was given a trial presentation in the Hub, was away below his standard, comes an announcement from the author this week the play will not be produced in New York as early as intended, as he will first rewrite the last two acts.

Klein hoped to have the play produced at Christmas time but it will be about three months before it will be shown.

Klein sails for Europe on the Olympic, Dec. 9, to be gone two months.

59 CASES; ALL LOOK GOOD.

Chicago, Nov. 15.

The dark days for Col. W. A. Thompson, Dr. Wellington T. Stewart and Edward H. Marhofer, promoters and backers of the Thompson Opera Co., which recently withdrew from the local theatrical field of operations for divers reasons, became still darker yesterday when Judge Stewart in the Municipal Court, in the case of Herbert Holmes vs. Thompson Opera Co., ruled the plaintiff was entitled to \$28 out of his suit for \$60.

Holmes played with the erstwhile opera company at the Angelus theatre. The Thompson Opera Co. faces fifty-nine other suits, totaling \$3,781.65, which will be pressed this week by Adolph Marks, attorney.

SUCCESSOR TO "KISS WALTZ."

"The Kiss Waltz" is destined to leave the Casino in five weeks, perhaps earlier, according to present plans, giving way to the new DeKoven opera, "The Wedding Trip" although no road trip has yet been mapped out for the "Kiss" Casino musical success.

DICKSON HAS ANOTHER.

Charles Dickson is at work on still another musical comedy, already named "A Lovely American."

ALL NEW IN FT. PLAIN.

Fort Plain, N. Y., Nov. 15.

The Fort Plain theatre, brand new and on the ground floor without any business offices attached, opens Nov. 27 with Cyril Scott in "A Gentleman of Leisure," with the Grace George company to follow Dec. 1.

The Fort Plain shows are booked here by C. O. Tannis, the New York representative of the theatre.

LA SALLE COMING DOWN.

Chicago, Nov. 15.

The La Salle opera house will shortly make way for an eighteen-story modern theatre and office building. Joseph P. Harris made the announcement this week. His statement has been verified by Harry Askin. No date has been given for the commencement of the demolition, which takes place about the same time the Chicago Opera House is razed.

Charles P. Taft, brother of the President is the present owner.

\$15,000 FOR SHAKESPEARE.

E. H. Sothern and Julia Marlowe appearing at the Manhattan Opera House in Shakespearian plays gathered in \$15,000 at the box office last week, the start of a month's engagement. The management expect an average of that amount during the engagement.

WAITING FOR IRISH PLAYERS.

Chicago, Nov. 15.

The Ancient Order of Hibernians are on the lookout for "The Irish Players" who are presenting "The Birthright" and "The Playboy of the Western World."

John J. Mahoney, state president of the Hibernians, announced anything that belittles or insults the Irish race will be resented by local members of the order.

FRTIZI'S THROAT GOES WRONG.

Fritzi Scheff got started on her road tour last week, but her throat got out of plumb last Sunday with the result that the Shuberts were forced to cancel Poughkeepsie, Pittsfield and Worcester, Mass., the first half of this week.

Binghamton, Nov. 15.

Although paper was up here for another attraction, the Shuberts forced the road management to call off the date in order that Fritzi Scheff could play here Nov. 11.

The house was advertised for two shows. The Scheff company appeared.

TWO ORPHANS' COMPANY.

Kate Claxton's famous melodrama, "The Two Orphans," under the joint management of Spencer A. Cone and Harrie R. Pierce, opened Nov. 16 at Trenton, N. J.

The principals are Eugenia Campbell, Harriet Neville, Caroline Friend, Lida Lee Gilyard, Reid Hall, Arthur S. Ross, W. P. Nunn.

"SHERRY'S" \$12,000 WEEK.

The southern "Mme. Sherry" company played to \$12,000 last week, stopping at Galveston, Houston, San Antonio and Waco.

HOUSE'S OPENING SET.

Boston, Nov. 15.

The Rankin Bros. new house at Southbridge, Mass., will open Nov. 28 with John E. Kellard. The theatre will seat 1,100.

The action brought by John J. Riesler against the National Printing Co. for false arrest was dismissed in the Supreme Court Monday. Riesler will appeal.

"BOY BLUE'S" BOOK BAD.

Baltimore, Nov. 15.

"Little Boy Blue," the tuneful Viennese operetta which has been running in Vienna, Berlin and Paris as "Lord Piccolo" was practically given its American premier at the Auditorium, Monday.

The music is rich in melody but the American adaptors, A. E. Thomas and Edward Paulton, have failed to measure up to the standard set by the composer. The libretto requires much building up.

The settings were beautiful and the costuming in order.

Otis Harlan as a detective has the burden of the comedy. He succeeded admirably in spite of very meagre material. Gertrude Bryan proved winsome and charming in the name part and Charles Meakins despite extreme nervousness scored as the Marquis. The rest of the company was thoroughly adequate, with a chorus well trained and good to look upon.

The piece will require considerable tinkering before it will be in shape for metropolitan presentation.

CLOSED, TO SAVE TROUBLE.

Norristown, Pa., Nov. 15.

The Grand, owned by the Sablosky Brothers, has called all legitimate bets off as a result of a disagreement with the stage hands.

Rather than have any trouble when a show played here the bookings were cancelled and the house left in darkness. There is no telling when the theatre will reopen.

LEGIT HOUSE IN LOWELL.

Lowell, Mass., Nov. 15.

A new theatre is to be constructed here for the housing of large legitimate attractions. The location is Bridge street between French and Canal.

Mr. Brookings, agent for the Sirk properties, has reached a definite understanding with the promoters of the enterprise, said to be New York theatrical men connected with the Klaw & Erlanger syndicate.

It is expected contracts will be closed before the end of the current week. According to the temporary plans, the seating capacity will be one-third larger than any theatre here.

ELTINGE'S BIG BUSINESS.

Back to the road and breaking records again is Julian Eltinge with "The Fascinating Widow." Mr. Eltinge is at the Grand Opera House New York, this week. The theatre had nearly a sell-out for the term before the show opened.

At the Newark theatre (Newark) (since leaving the Liberty, New York) "The Widow" took the house record. The show did \$12,000 at the Broadway, Brooklyn, for the week there, and has been making more money for the management since leaving New York, through terms of from five to ten per cent. more of the gross having been obtained.

While at the Liberty for several weeks, it is claimed the Eltinge show averaged \$8,100 weekly.

You're a hit "out there"
But who knows it?
Try VARIETY.

SHOWS CLOSING IN FLOCKS; COUNTRY'S CONDITION BAD

"The Country Boy," "The Commuters," "Dawn of A Tomorrow," "The Firing Line," "The Challenge," "The Man Between," "Man on the Box" and Others Expire Before "Thanksgiving"

Henry B. Harris is getting to be this season's best little closer. "The Country Boy," playing around somewhere has been called in, the New York success not drawing sufficient business to warrant a further stay on the night stands.

"The Commuters," another of the Harris road attractions at present, has received information it will disband at Seattle, Dec. 3d week.

"The Challenge" by Edward Childs Carpenter, with Guy Bates Post in the leading role, will close its season in Syracuse Saturday night. The company will be brought to New York and disbanded. The piece has not come up to expectations and A. H. Woods does not see any future for it.

Members of "The Dawn of A Tomorrow" company pulled into New York Wednesday with the report the company had closed its road tour. With the prospects showing no improvement, the members say the tour was abandoned.

It is believed that Gertrude Elliott, who is now appearing in "The Rebellion," will take up the piece and tour in the title role. She will make known her position in this matter within a month.

The road company report that salaries were paid.

It is understood that new time is being routed for the company in the south, the company to be reorganized or Miss Elliott taking her own band of players over the road in the former Eleanor Robson play. The new bookings start about Dec. 1.

Several members of "The Wolf" company straggled into New York Wednesday from Sharon, Pa., saying that they had been eighteen hours reaching Broadway again. They said that the management of the company had announced a cut in salaries as business wasn't up to expectations. As their wages were not of gigantic proportions, several notices were immediately forthcoming and the resigning players turned toward New York.

Frederic Thompson's "Spendthrift" company closed its season unexpectedly last Saturday (Nov. 11) at the Majestic, Jersey City. The closing week's business was good but with the road conditions far from promising at present, Thompson decided to call the company in. He may decide to send the show out later if business perks up a bit down New England way.

With the closing of the Thompson company's road tour last Saturday, "Spendthrift" was turned over to stock managers this week.

"The Firing Line," which A. G. Delamater has been sending through

the south, will be brought back to the storehouse. The company has been notified the closing date is Nov. 18.

Notwithstanding that "Graustark" and "Brewster's Millions" proved profitable on the road, the people where "The Firing Line" located, failed to take to the dramatized version of Robert Chambers' novel.

It seems a funny proposition for some book plays to bring the bacon home and others to get the sign of the crossed finger when the sale of the novels in question has been unusually large. "The Firing Line" received much of its popularity through the Saturday Evening Post.

Chicago, Nov. 15.

"The Sunny Side Of Broadway," promoted by Boyle Woolfork and Ollie Mack, which opened early in the season, failed to shine financially and was closed in Appleton, Wis.

Undaunted by the recalling of the show, Woolfork & Mack have organized a minstrel show which they will send to the coast.

Racine, Wis., Nov. 15.

"Three Weeks," was booked here with the Trousdale Brothers, but the show closed so suddenly the customary notification was not given the theatre management.

South Bend, Ind., Nov. 15.

Beulah Poynter and John Bowers' "Hoosier Schoolmaster" failed to do business and the company was closed here. With the piece unable to draw in the state from which the character was drawn, the management figured that it was useless outside.

Clarksville, Tenn., Nov. 15.

"The Man On The Box," with Herbert Bethune playing the lead, called all dates off here. No further routing was arranged owing to the Illinois Central employees strike claimed to have made it impossible to move the advance billing and the company's baggage to the next stand.

Notwithstanding the railway difficulty, salaries are said to have been paid in full and a profit shared by the show owners.

The company can't understand why the management didn't cancel a town or two and get out of the strike zone, without closing down completely.

Toledo, Nov. 15.

"The Cowboy and the Thief," managed by Rowland & Clifford of Chicago, found the legitimate going too rocky and closed here, after playing to a loss over the Stair & Havlin Circuit.

Chicago, Nov. 15.

Things did not seem to break satisfactorily here for Eugenia Blair in "The Light Eternal." She left the show, succeeded by Louise Dunbar, late of the Baldwin-Melville company.

Chicago, Nov. 15.

"The Forbes Case" company, which John T. Prince, a local newspaperman organized, has returned, after an unsuccessful attempt to weather the "one-nighters."

Philadelphia, Nov. 15.

"The Man Between," Vaughan Glaser's new show, which has been playing Stair & Havlin houses, closed here and the company disbanded.

St. Louis, Nov. 15.

"The Heart Of Chicago," the melodrama Lincoln J. Carter wrote, and which started out of Chicago a few weeks ago, suspends operations here Saturday night.

Although "A Gentleman Of Leisure" closed its tour suddenly last week in Baltimore, William A. Brady intends to have the Cyril Scott company resume its tramping over its former route, going into Chicago to follow "Over Night" at the Princess theatre there sometime in December.

"The Gentleman" show will lay off the two weeks that were scheduled for New England territory, business in that neck o' th' woods not holding any encouragement.

"My Cinderella Girl," Frederick V. Bowers' musical show, seems to have missed connections somewhere, according to the reports received on Broadway this week.

One had it that the show had closed, another that it would close this week while in several towns where it was booked, came a wire to the New York booking end asking where the agent was and whether the show was still in existence.

The show left New York under favorable conditions but like others that have gone before evidently hit territory that hasn't been of the sort to cheer the aching heart of any road manager.

A report gained credence along the Rialto this week that the Lew Hearn and Bonita show has been unable to buffet the present road hardships and that it had closed some miles from the New York shores.

It is also reported that Lew and Bonita will return to vaudeville if they give up their legitimate travelling.

ROAD TROUPES FORMING.

Chicago, Nov. 15.

"The Tramp and The Lady," with George Cluett as principal comedian, opened Nov. 12. It will play the smaller one night stands in the central states.

Oliver Labadie with E. E. Meredith as a silent partner, is organizing two companies to present the tramp piece on the "one nighters" in the middlewest.

Chicago, Nov. 15.

A company is being formed here to produce "Other People's Money"

on the one-night stands in the middlewest.

Chicago, Nov. 15.

Though "The Girl Who Dared" was forced to close in New England territory, F. A. Wade and Herbert Carter are getting another company together which will start about Nov. 30 for a trip to the Pacific Coast.

Chicago, Nov. 15.

Klimt & Gazzola, proprietors of the Imperial here, have formed a company to present "No Mother To Guide Her" through the Stair & Havlin houses. The company opens Nov. 19 in Louisville.

STILL ROWING OVER DANCERS.

As the result of trouble with Joseph Mandelkern, manager of Lydia Lopoukova, the Russian dancer, Max Rabinoff has severed all connections with Mandelkern and incidentally has decided to get along without the services of the dancer on the road, for the present.

Things reached a fever pitch at Buffalo Nov. 11 when a "program mistake" failed to present Lopoukova in certain dances with Mikail Mordkin. Mandelkern, entering a private box, addressed the audience and declared that his star was being kept out of the show through jealousy. Mandelkern was arrested, and on his way out of the theatre was struck by Rabinoff.

Mandelkern was arraigned in court the next day, fined \$25 and costs, being released under \$300 bail.

The Mordkin All-Star Russian ballet went on to Chicago, where it appeared this week without Lopoukova in the lineup. Miss Jame, a protegee of Mordkin's, has been filling Lopoukova's place. The latter, however, appeared in the Buffalo performance and may be reinstated in the company if Mandelkern does not interfere.

Mandelkern arrived in New York this week, and further trouble was expected, but the former is trying to patch up the matter so former relations between himself and Rabinoff may be resumed.

Suit has been filed by the Madison Square Garden Co. against Max Rabinowitz, manager of the Imperial Russian Dancers and the Balalaika Orchestra, in an effort to recover \$1,750 on account of the failure of the dancers and orchestra to appear for the three nights contracted at the Garden.

Rabinowitz paid a deposit of \$250 to bind the rental of \$3,000, but was compelled to forego the engagement owing to a series of difficulties with his people. The Garden people sublet the amphitheatre for one of the nights for \$1,000, and hence place their loss at the sum they now seek in the courts.

SWITCHING TO "POP."

Philadelphia, Nov. 15.

Hart's theatre in the Kensington district here which has been playing melodramatic attractions, switches to "pop" vaudeville Dec. 4 with acts from the M. W. Taylor agency.

This house is within close proximity to the People's, controlled by the Nixon-Nirdlinger interests.

CLEVELAND HIPPODROME RETAINED BY B. F. KEITH

Court Decides It is a Question of Proper Theatrical Entertainment. F. Ray Comstock Behind Walter Rosenberg in a Plan to Grab the Big Theatre.

Cleveland, Nov. 15.

The Hippodrome will continue to be a B. F. Keith holding. Judge Estep in the Common Pleas Court yesterday decided the lease should be delivered by the receivers to Mr. Keith, the present lessee. In the opinion, the court said: "It is not purely a question of money; it is a question of proper theatrical entertainment."

In court yesterday were E. F. Albee, F. Ray Comstock and Walter Rosenberg. Messrs. Rosenberg and Comstock are reported to have been together on the deal to grab off the Hip.

Saturday A. L. Erlanger and Pat Casey arrived in town. It was immediately reported about that Messrs. Erlanger and Casey were here in the interests of Mr. Keith on the Hippodrome matter. This is Erlanger's home town.

Maurice Goodman, who represented Keith, was in court, opposed by Joseph Klein, appearing for Rosenberg.

The showmen here say that Mr. Keith does not particularly want the Hippodrome, excepting to keep Cleveland, as a first class vaudeville proposition, under his control. The big Hip with its enormous capacity would be a menace to all other vaudeville houses here, especially as a "small time" house. The other Keith house, Prospect, is reported to have been leased to Stair & Havlin for next season at an annual rental of \$20,000, Mr. Keith carrying the house at \$30,000. It is now playing "pop" vaudeville.

As a business venture it is said by those who know that the Hippodrome has not made a dollar for Mr. Keith since he assumed it. The house was "opposition" in the days of Klaw & Erlanger's "Advanced Vaudeville." Max Faetenbauer promoted it for Cleveland, but bulidied larger than the town. The Hippodrome represents as it stands \$1,600,000.

It is claimed by his friends that the nerve racking strain of presiding over the immense Hip caused Harry Daniels, its manager, to take a three weeks' rest in the hospital, from which he only just emerged.

The new lease to Keith will be on the terms originally proposed by the vaudeville manager. They are \$40,000 the first of the ten-year period, and to reach \$50,000 by the expiration. Rosenberg bid \$50,000 flat.

The matter in court was caused by a bid made for the property by Walter Rosenberg, of New York, after the receivers had recommended Mr. Keith be given a further lease of ten years upon the property. The Rosenberg bid was \$5,000 beyond that of

Keith. The case was given a hearing last week before Judge Estep, and adjourned for further investigation of the applicant, Rosenberg.

Had Rosenberg and Comstock secured the Hippodrome, it is doubtful if they would have been in a position to handle it. When Walter Rosenberg was asked by a VARIETY representative where he could obtain first class vaudeville bookings to play the Hippodrome, he answered "Park & Tilford's."

Mr. Comstock is said to have been a "dummy" for the Shuberts on several leases, though the Shuberts are not connected with the Hippodrome deal. Several New York people were approached by Rosenberg last Friday and Saturday and offered "a piece" of the Hippodrome proposition. It was then understood Mr. Rosenberg thought he had the Hippodrome as good as collected for himself, and wanted to raise \$50,000 in cash to deposit as the first year's rental. Nobody has been located who took an interest.

Morris Gest, a partner of Comstock's, is reported to have disclaimed all connection with his partner's participation in the Cleveland affair.

The attempt to grab the Hip aroused much comment around New York. The impression created by Rosenberg's activity was that he was waiting for the Keith people "to come and see him."

The result will have a depressing effect upon promoters who are looking for theatre properties, the first claim on a further tenure of which is generally conceded to belong to the man in possession.

Meanwhile it is reported Walter Rosenberg's name has been scratched off the welcome visiting list, by virtue of which entree is had to the floor of the United Booking Offices.

RECOVERED FOR A TRUNK.

George Kingsbury received a verdict of \$1,182 against the Warwick Transient Co. for the selling of property belonging to him. About a year ago Mr. Kingsbury had a production in the south. Shipping the trunks back to New York one went astray. The same trunk was later traced to the Warwick Transient Company's warehouse, but it was found that after almost a year, it had been sold at public auction for \$15.

The trunk contained properties valued at about \$1,600. The New York Central had turned the trunk over to the Transient Co. for storage. House, Grossman & Vorhaus appeared for Mr. Kingsbury.

Be wise—advertise.
Others have.
Use VARIETY

SHOWS IN PHILADELPHIA.

Philadelphia, Nov. 15.

The making-over of the English comedy "Peggy," now in its third week in the Chestnut Street Opera House, has brought Ethel Green in the role of "Peggy," Harriet Burt as Doris, and Sam Collins in the comedy role of "Umbles." The work of Americanizing the book is expected to bring good results, but the piece has not impressed anyone as a hit.

"The Round Up" is back at the Forrest and was the only new offering of the week. The western melodrama started off strong.

"The Trail of the Lonesome Pine" in the Broad, just below the Forrest, has hit the pulse of the theatregoers here and it is sure to have a successful stay just as long as the management cares to keep it. The Walter play will probably prove one of the big "hits" of the season, despite its being opened in a house where the clientele is not particularly of a melodramatic loving kind.

"Tittle's Nightmare" will wind up its two weeks' stay in the Lyric Saturday night, after enjoying fair business. "The Wedding Trip" comes in next Tuesday. "Baby Mine" will also end its stay in the Adelphi, Margaret Illington in "Kindling" being named as its successor. "Baby Mine" and "Excuse Me" have been doing very well for several weeks.

The Walnut will open next Monday with "Snobs," after being dark two weeks following the failure of "Graft."

THE COLLIER-FULTON BOOKING.

Considerable comment was caused by the booking of William Collier into the Fulton theatre, which was necessitated by great success of "Bunty Pulls the Strings" at the Comedy. Collier's contract calls for a run at the Comedy at any time the star may elect. Just what inducements were held out to persuade him to go into another house is not public gossip.

Contrary to the general impression Collier's engagement at the Comedy was not prolonged for booming purposes, but was a very profitable one for both the star and the house. The comedian is not an especially big drawing card outside New York, his quick, flip style not being easily grasped by the inhabitants of any other city outside New York except Chicago. In this respect he resembles the late Peter F. Daley who was always a prime favorite with New Yorkers.

A booking of a Shubert show in the Fulton, which is managed by Henry B. Harris, a syndicate ally, is looked upon as portending some sort of an understanding between the Shuberts and Harris. Lee Shubert and Harris were seen dining together at the Kalschhof last week; shortly after the Collier-Fulton booking was announced. Mr. Collier is under the management of Lew Fields.

When Lewis Waller, playing here in "The Garden Of Allah" returns to London next season he will be seen there in an English production of the play, Waller arranging for the producing rights himself.

ALL BOSTON DOING BUSINESS.

Boston, Nov. 15.

If there are any good shows in New York that are not making money, it would be advisable for the managers to send their productions to Boston. Never in the history of the city has business been so good.

Monday night it was impossible to procure a seat in any theatre in town for love or money. Even the speculators sold out.

At the Globe, where Gus Hill is showing "Mutt and Jeff" there was a crowd waiting for a turn to the box office that extended for two blocks.

At the Colonial the speculators managed to procure some of the tickets for the "Slim Princess," where Elsie Janis is holding forth. "Get-Rich-Quick Wallingford" at the Park, and "Madame Sherry" at the Tremont, both holdovers, played to capacity. It was the same everywhere. S. R. O. if you wanted it.

The good business here has them all talking. There is nothing around in the convention line or other attraction to the city that can explain the capacity business. Just making money—that's all.

FRISCO SHOWS THIS WEEK.

San Francisco, Nov. 15.

Dave Lewis opened here in "Don't Lie to Your Wife." The show, its first appearance here, made a decided impression. Business good as a result.

"Bright Eyes" is still at the Columbia but adverse press opinions have hurt business.

Grace Van Studdiford in "The Paradise of Mahomet" is doing well at the Cort. The show pleased from the first.

Burr McIntosh in William H. Crane's former role in George Ade's comedy, "Father and the Boys," is entertaining big houses at the Alcazar.

CHICAGO SHOWS.

Chicago, Nov. 15.

Blanche Ring commenced an indefinite engagement Sunday at the Garrick in "The Wall Street Girl," a new musical play by Margaret Mayo and Edgar Selwyn, Hapgood Burt and Karl Moschna. Charles Winninger is responsible for the staging of the production and Jack Mason is credited with having put on the musical numbers. The supporting company is a strong one that includes Harry Gilfoil. The show was accorded a favorable reception the opening night.

John Mason in "As a Man Thinks" succeeded Harry Lauder Monday at the Lyric and is here indefinitely. The local newspapers have taken kindly to the show this week and a successful engagement of indefinite length is prospective.

Louise Dresser in "The Lovely Liar" opened at the Olympic this week. The show was not favorably passed upon by the local critics, although there was much praise extended to the company, with Miss Dresser singled out.

Griff, the juggler, has decided to become an American citizen and in a few weeks the balance of his family will come to America to take up their home in New York.

BIGGEST BURLESQUE WINNER ON RECORD IS DAVE MARION

Estimated Marion's "Dreamlands" Will Net Over \$50,000 Profit on the Eastern Wheel this Season. Did \$3,700 at Hoboken, Breaking House Mark by \$900.

The tour of Dave Marion's "Dreamland Burlesquers" over the Eastern Burlesque Wheel is becoming the sensation of burlesque. It is estimated Marion will clear over \$50,000 this season, if his present ratio of box office returns is kept up.

Last week at the Empire, Hoboken, Mr. Marion drew \$3,700 to the house, which meant a turnaway at every performance. It broke the house record by \$900. This week at Hurtig & Seamon's Music Hall where the Marion show is, the record for receipts is \$5,400, established by Gordon & North's "Merry Whirl" at the close of the show's summer run at the Columbia, and when it had the first whack at the uptown house for the opening of the season.

The Marion show, transferred by its owner from the Western to the Eastern Wheel for this season, has been breaking house records all along the Eastern route. These records have been standing since Fred Irwin's "Majestics" of a few seasons ago filed them. That memorable season Mr. Irwin cleaned up over \$30,000 with his show, considered as high as a burlesque attraction, at the admission scale, could go.

When playing Schenectady, N. Y., lately, Marion got \$2,000 for the first three days. That would be equal to the Columbia doing \$15,000 on the week in comparison. The last three days of the same week, Marion did \$1,800 at Albany. All over this "Death Trail" of the Eastern circuit, Marion has been surprising the managers with his drawing powers. He has yet to tackle the best time on the Wheel.

It appears to be conceded that Marion, unless something happens, will lead the Eastern Wheel managers for '11-'12.

The really startling results obtained at the Empire, Hoboken, by the Marion show has started much discussion. It proves that a show does draw. Hoboken had been given up as hopeless by the Columbia Amusement Co., which is merely playing out its contract. The reputation of the town (without Sunday shows) is such that Marion did not want to play it. He informed the Columbia Co. to that effect, it is said, but was ordered to keep the engagement.

The Empire has given a show as high as \$2,800, but not recently. This season it started off somewhat beyond last year, until some weeks ago a troupe struck the town, and closed the Monday matinee at four p. m. This company created an impression in the city which caused the inhabitants to hang around the stage door with sticks, stones and old eggs.

In the capacity of comedian-owner, Mr. Marion's chief competitors are Billy Watson, of the Western Wheel, and Al Reeves. On the opposition circuit, Mr. Watson is the biggest money maker. He has gone to \$28,000 profit in one season, held down for larger returns through the size of some Empire Circuit theatres. Neither Marion, Watson nor Reeves charge an individual salary against themselves.

It has been many moons since Jersey City has been billed for an Eastern Wheel burlesque like Dave Marion did his "Dreamlands" last week when playing Hoboken.

In advertising in J. C., Marion incidentally put one across on Tom Dinkins, whose "Tiger Lilies" played the Bon Ton, Jersey City, at the same time. Marion had a cab and horse, looking suspiciously like the one in his show, take a stand opposite the Bon Ton theatre. The comedy cab drew much attention and also the fire of the executive forces of the Dinkins show.

St. Louis, Nov. 15.

Billy Watson with his "Beef Trust" nearly broke the big box office record here last week. Watson was well on his way to do it, when the blizzard Saturday stopped his speed. The show did \$7,300, however, on the week at the Standard.

BURLESQUE AND FREAKS.

Chicago, Nov. 15.

Since Harry Thurston undertook to convert the old Trocadero burlesque theatre in State street into a variety and curio hall, that playhouse has had a varied and checkered career.

Now comes along Harry Armstrong, the "chorus girl king" from the Schiller building, who backed with the coin of Robert Barrett, a Butte, Montana "theatrical agent," proposes to clean up with a stock musical show and a museum exhibit upstairs. With the auditorium enlarged to 350 capacity, and a brand new front that fairly dazzles with the light of a profusion of Tungsten lamps, the place reopened Nov. 11, with "The Typewriter Girls" for an opening bill. Phil Seymour, an experienced producer, is putting on the Armstrong shows.

WOODHULL IS HOME.

The retired and ex-Eastern Burlesque Wheel manager, H. S. Woodhull, fitted into New York last Friday, making the jump from St. Petersburg without advance billing.

Mr. Woodhull is on a tour around the world. He will now make a start the other way, branching off at San Francisco for Japan, to meet the other half of the route, completed via London by him since last June.

VARIETY is read all through.
Its ads. are a feature of it.

TRAIN WRECK CAUSES RUSH.

Chicago, Nov. 15.

A railroad wreck in Northern Wisconsin played havoc with theatrical Chicago Sunday and for awhile it looked as though the Star and Garter and Folly theatres would remain dark. Al Reeves' "Beauty Show," Miner's "Bohemians" and "Alma" were on the train following the one wrecked and did not reach Chicago until four p. m., several hours late.

Taxicabs were pressed into service and both burlesque companies made a flying dash for their respective theatres. At the Star and Garter, Andy Lewis made an announcement to the audience explaining the cause of the delay and stating that for the opening number the girls would appear in street clothes. He told the audience that those wishing their money refunded would receive it at the box office. Of a full house \$157 were returned.

At the Folly, some of the receipts were refunded also. Manager Fennessy rushed two of the olio acts on the stage in street clothes and kept the audience interested until 4.20, when the curtain arose on the show proper.

Charles Moe of the Star and Garter raised the evening prices and succeeded in breaking the house record for one performance.

RED BANK A TOUGH AUDIENCE.

The Six O'Connor Sisters and Kitty Edwards have joined "The Majestics" on the Eastern Burlesque Wheel, which gave a special performance last Saturday night at Red Bank to see how the new formation lined up.

Monday when J. Goldenberg, proprietor, was asked how the show did, he said; "Well, they laughed their heads off down there, but of course, I knew it was Red Bank. Still Sunday morning the boarding house lady where we were (who had seen the show the night before) told me Red Bank was an awfully tough audience, they had never laughed at anything before."

Bob Thomas is now manager of the show. Dave Gordon has resigned, to take the office management for the Gordon & North firm.

LIZZIE FRELIEGH'S HOPES.

Philadelphia, Nov. 15.

Lizzie Freliegh, leading woman of the "Bowery Burlesquers," who recently took unto herself a husband in the person of Sidney Greenwall, is looking forward to handling a part of a bankroll that would break all records in the burlesque world. It is something like a half million.

It depends entirely upon what the courts rule on a claim made by Miss Freliegh's mother for ground damages due her over the taking of the old McCutcheon Hotel property in Jersey City, where the government intends to build a new post office. Miss Freliegh and her mother are said to be the only rightful heirs to an old estate, title of which they have never released or received any money therefrom. The case will be called in a short time. Miss Freliegh thinks the result sounds like a lot of money to her.

FARREN-WALKER SHOW.

Within a few weeks a new show may be added to the present Western Wheel burlesque roster. The Farren-Walker company of Montreal is making preparations to launch a new attraction on the Empire Circuit.

It is now almost a certainty that a new house will be on the wheel in Boston next year. With the opening of Miners' new burlesque theatre in Newark, provision is therefore made for the adding of another troupe to the route.

Walter Greaves, who is connected with the Pat White show, is said to be the man who will manage the new Walker show.

If the Miners decide to tack on another show by reason of their Newark theatre Walker will be permitted to equip a new show notwithstanding; as the Empire directors have it all figured out for the new house in Boston.

UP-STATE BURLESQUE.

Syracuse, N. Y., Nov. 15.

An attempt is being made here to promote a new theatre. The policy, it is stated, will be burlesque, with attractions from the Eastern Burlesque Wheel, though no understanding or agreement has yet been reached with that organization.

The project has not been favorably received in some quarters, through those who appreciate the theatrical situation here at present considering Syracuse has one too many theatres as it is. In the readjustment which must occur sooner or later, there will be a house available for the burlesque people.

Rome, N. Y., Nov. 15.

E. J. Gatley, manager of the Lyric, a commodious house, went to New York this week with the avowed intention of seeking burlesque attractions for his theatre.

Mr. Gatley would like the Eastern Burlesque Wheel people to ship shows in here, on a split-week arrangement.

There is small chance of either Syracuse or Rome playing Eastern Burlesque Wheel shows during the remainder of the season. When the Western Wheel stops fooling with Rochester, Rome might make application to it. Mr. Gatley shouldn't have much trouble convincing the Western people that Rome can at least give over \$1,500 gross weekly. That amount seems to be the limit at Cook's, Rochester. If the Western would split Rome with Jersey City, it should help both the towns and the houses, besides covering the unusual cost of transportation that jump might entail.

CALUMET GUARANTEEING.

The Calumet theatre, Chicago, added to the Western Burlesque Wheel this week, is guaranteeing the circuit's attractions on the weekly business.

The terms under which the shows play the new house are 60-40, with a guarantee of \$1,400.

The Apollo, Wheeling, which the Calumet displaced, was playing the Western Wheel shows at a 60-40 arrangement, with \$1,250 guaranteed.

TOLD EVA WHAT TO DO.

New Orleans, Nov. 15.

John Grieves' stock organization, the Fay Foster Burlesquers, will probably close Saturday night at the Greenwall. The company is hopeless and business is poor.

New Orleans, Nov. 15.

The current stock burlesque show is an improvement over that of last week, due mainly to the appearance of James Francis Sullivan, who injected life into the proceedings.

His olio specialty, and the dandy skating of the Eltons, brought vigorous applause.

The crowd grew unruly during the first part, a burlesque on "Uncle Tom's Cabin." In the death scene of "Little Eva," where she bewails her inability to remain, a wag in the house yelled: "Take those bum actors to heaven with you, Eva."

Stock burlesque is not for New Orleans. It has been tried before.

SUGGEST WRITERS' CONVENTION.

French Lick, Nov. 15.

George C. Tyler, William A. Brady, George Ade and Philip H. Bartholomae were here last week indulging in copious draughts of the local beverage. Between times they devoted themselves to the working out of a plan for a convention of writers for the stage to be held next spring at this resort, the purpose being free and intimate discussion of matters of interest to play makers.

Such a convention, it is thought, may lead to the formation of a permanent body similar to the French Society of Authors and Composers, which is established upon lines of much greater direct benefit to its members than any organization of relative purposes in America.

The Messrs. Ade and Bartholomae are sending letters to George Broadhurst, Augustus Thomas, Thompson Buchanan, Margaret Mayo, Harry B. Smith, Edgar Smith, Jules Eckert Goodman, David Belasco, Paul Armstrong, Paul Potter, James Clarence Harvey, Clay Greene, George V. Hobart, Channing Pollock, Henry Blossom, Rachel Crothers, Glen MacDonough and others of their personal acquaintance, urging upon them the value of the proposed formal concentration of effort.

"PASSION PLAY" TOURING.

Paterson, N. J., Nov. 15.

Henry Ellsworth's "Oberammergau" played here afternoon and night, Nov. 12, with people turned away at the matinee. A torrent marred the night business. There was about \$165 advance sale at night. "The Passion Play" was offered at advanced prices. The general run of attractions play here at "pop" prices.

The Ellsworth attraction goes south about the middle of the month, the first time the picture show has been booked solid for that territory, opening at Richmond, Nov. 28.

In some places the Oberammergau pictures will be shown under the auspices of the Masons, Knights of Columbus and the Elks.

Let them know where you are
Advertise in VARIETY.

WAY TO MEND BAD SHOWS.

Chicago, Nov. 15.

When Billy Watson, of the famous "Beef Trust," was asked by a VARIETY representative how his business over the Western Burlesque Wheel this season so far had been, Mr. Watson replied it could not have been better. Mr. Watson also remarked that he considered the Western Wheel shows this season 75 per cent. stronger than those of last year. He admitted, however, that a few on the Wheel still needed attention.

Drifting into a contemplative mood, Mr. Watson, when questioned as to his reason for poor burlesque shows, said: "It's the fault of the local manager not giving the shows a chance. The house terms are the same for a bad show as they are for a good one."

"I'd remedy that," said the "Beef Trust" magnate. "If a show did less than \$1,800, the terms should be 55 per cent. for the house and 45 per cent. for the company. If the receipts went over \$2,000 the house should have 45 per cent. and the company 55 per cent., and if the receipts showed \$3,000 or over, then road attractions should be given 60 per cent. of the gross."

"That would make the traveling manager put a good show together to get the better terms. Two or three weeks of that 45 per cent. division would set any one thinking. The local manager would be tickled to give the extra terms, knowing they meant more business for his house. Holidays and the elements would fall for the lucky ones, of course, but it would improve the whole circuit. In the big houses, like Brooklyn, St. Louis, etc., of course, more than an even break (50-50) could not be expected, but the sliding scale would give the road manager encouragement, and they would hustle."

As Mr. Watson is recognized as the biggest drawing card on the Western Wheel, his remarks are purely disinterested, he having had no trouble at any time to take house records.

When asked what the condition of the country had been as he has traveled over it, Mr. Watson replied: "Rotten. I look for another panic. The public won't know how to move until the next Presidential election is over with."

**NORWORTH'S MUSTACHE
A FROST, SAYS "SKIGIE"**

Thinks Bayes and Norworth Are Doing a Great Act at the Colonial This Week. Observes That Conroy and Le Maire "Went Good" But Not Good Enough to Take An Encore.

By SKIGIE.



SKIGIE.

The Lessos are pretty good. In the act are a man and a woman, and they have a boy with them that takes the stuff off and the things they need on. The man does all the tricks. All the woman does is stand there with a "22" short Winchester and shoot at some holes in the scenery. Every time she hits one

out from the back comes a ball and he juggles them. At the finish she shoots at a hole in the back of the stage and down drops the American flag, with the picture of Washington in the middle.

Carbrey Bros. come out and do a song, and after that they do a long waltz clog. They went pretty good.

W. H. Murphy, Blanche Nichols and Co. are as funny as ever. They are doing there old skit "From Zaza to Uncle Tom." They do that going across the ice with the bloodhounds coming after them. They went very good.

Conroy and LeMaire talk about a bean that weighs ninety tons. They went good but not good enough to come out and do their pinocle stunt for an encore.

"The Police Inspector" isn't nearly as good as "The Romance of the Underworld." But it's pretty good. I don't like the girl in it. The act is pretty good, only it's kind of long. The only good thing in it was the scrubwoman. It went fairly good.

Leon Rogee is doing, one of the shortest acts in vaudeville. He gives imitations of playing the trombone, cello, the (ask mother what it is, I don't know), and a fife. He didn't do so good.

Nora Bayes and Jack Norworth are doing a great act. The opening number is certainly a peach. Nora Bayes asked the audience how they liked his (Norworth's) mustache and I think it's a frost. They have a fellow that takes the part of an Englishman and he is very good. They also have another fellow and a girl that do the "Turkey Trot" and a few other dances. They are alright too. The fellow that plays the piano is also some piano player. Miss Bayes received two bouquets. They sang the moon song from "Little Miss Fixit." They also use one of the jokes from the show. Nora Bayes sang "Kelly." They had a voting contest which song of theirs was the most popular and it came out "Kelly" so Miss Bayes sang it. Mr. Norworth sang "Ain't He the Wise Old Owl?" They were a riot. And I certainly felt sad for the next act.

Herbert Ashley and Al Lee did very well considering what they had to follow. They sang a bunch of songs and of course went very good.

Conroy and Neptune do a diving act, but before they dive they pose, and the gallery laughed at her Monday afternoon. The act would be all right if they cut out the first part. They do some very good dives at the finish. They went fairly good.

TOUCHED AND BLEW.

When May Robson's company arrived in an up-state city last Monday the manager was dumbfounded to discover the town had not been billed. Inquiry developed that the advance agent had not put in an appearance and upon investigation it was found none of the succeeding cities had been visited by him. When Leander Sire decided to revive "The Rejuvenation of Aunt Mary" for Miss Robson after the failure of "The Three Lights" at the Bijou here, someone recommended a man for the post of avaut courier.

Upon receiving the position he touched Sire for \$35 for expenses and it was believed that he had left town to start the preliminary booming for the star. Nothing has been heard of him since. Edmund Gerson, who had the position last season, was hastily summoned and shipped on to fill the breach.

MANAGER'S FULL REPORT.

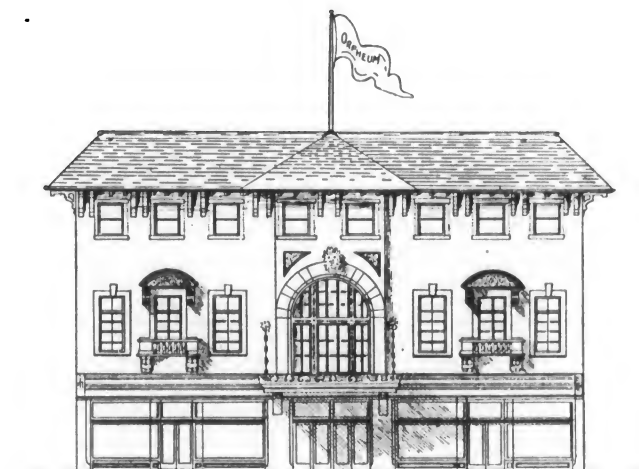
There is a manager of a "wilds" theatre booked by the Aarons' Associated Agency, who obtains a full idea of the shows that come to his town, not a very large one up in New York State.

The agency has a printed report sheet, upon which the local manager fills in for the questions asked. This manager reported as follows to some of the queries:

Were your patrons pleased? "So rotten it made a hit."

Have you any criticisms to offer? "Don't book it any place else."

The show appeared at this town Nov. 4 (Saturday) and did \$85 gross.



NEW PATERSON THEATRE.

To be erected on Van Houten Street by the Van Houten Amusement Co., Inc., for the Western Burlesque Wheel, and which is promised for completion within the next four months. It is the house Billy Watson is interested in.

NEW YORK'S LATEST "POP" ADDED TO THE "BLACKLIST"

Moss & Brill's 86th Street Theatre Declared "Opposition" by the Loew and Fox Circuits. Makes Fourth Blacklisted Small Timer in the Greater City.

The Moss & Brill new 86th Street theatre has been added to the "Blacklist" maintained by the Loew and Fox Circuits against the "small time" vaudeville houses booked by Shea & Shay. The houses now on the list are the McKinley Square, 86th Street, Olympic (Brooklyn) and De Kalb Avenue.

The 86th Street, which opened a couple of weeks ago, has been doing a big business. It is nearly opposite the Yorkville, operated by Loew. The extra excitement of two theatres so closely together has brought out the neighborhood, with a consequent turn-away from each.

The Loew-Fox "Blacklist" now contains the names of over 100 acts, which have appeared in one or the other of the marked theatres. Each Monday morning, the larger circuits receive the sheet for the theatres for the week, when the additional names are placed on the file.

FILM MEN IN ACCIDENT.

Boston, Nov. 15.

Harry Asher, manager of the Greene Film Exchange, on Tremont street, Boston, and A. A. Ashley, secretary of the exchange, were very seriously injured in an auto accident on Mt. Auburn street, Belmont, early Tuesday morning.

Asher has concussion of the brain and Ashley has a fractured skull. Both men are at the Cambridge Relief Hospital.

There was a party of five in the auto that collided with a produce wagon. Everybody in the auto was injured. The police claim that the machine was traveling at a frightful rate of speed. Mr. Ashley owns the auto.

When the crash came, the driver of the wagon was thrown out and received some cuts and bruises. The horse was killed. Asher and Ashley are on the dangerous list at the hospital.

FOUR CLAIMED FOR MILES.

Cleveland, Nov. 15.

Four new theatres for C. H. Miles are being claimed. They are to be located, according to the story, in this city, Toronto, Buffalo and Rochester.

It is reported Miles has closed for sites here and in Rochester, with a house seating 2,200 to commence erection here immediately.

NORFOLK VICTORIA FINISHED.

Norfolk, Va., Nov. 15.

With the New Victoria theatre nearing completion, Norfolk is again plastered with one-sheets and other advertising literature, featuring "Elite Vaudeville, the New Kind," as the attraction for the new house. It is

easily one of the prettiest of the smaller southern houses.

Dr. S. Galeski, its lessee, and William T. Kirby, manager, were in Norfolk last week. The new house is scheduled to open Nov. 27, with six acts and two reels of pictures. It will seat 1,420 people, and has but the lower floor and one balcony.

ROOF'S SUNDAY MATINEES.

Starting with last Sunday a matinee was given on the American theatre roof. Straight vaudeville, such as is shown on the roof nightly by the Marcus Loew Circuit, was held in the afternoon.

The Sunday matinee will become a fixture upstairs, with the acts on the American program doing four shows hereafter on the Sabbath (two up and two down stairs).

XMAS OPENING AT ROANOKE.

Roanoke, Va., Nov. 15.

Christmas Day the new Roanoke theatre will open, with vaudeville shows—three of 'em daily. W. P. Henrize is to be manager. The house will seat 1,500. Rosalie Muckenfuss of the Family Department, United Booking Offices, will ship the acts.

MISS THOMPSON MAY SUE.

Fanchon Thompson, the American prima donna with a foreign reputation, has informed some of her intimates that she contemplates a suit against Lew Fields for breach of contract. The basis of the suit is said to be a contract for thirty-six weeks to appear in "The Wife Hunters."

Miss Thompson was to have been given the prima donna role in the Fields' production, but failed to sing at rehearsals, alleging indisposition.

At the Fields office it was stated no suit had yet been brought. When Miss Thompson whistled her music at the rehearsals declaring she was not well and finally declined to go to Albany for the premiere, Mr. Fields secured another woman for the part. Just prior to the New York opening Mr. Fields received a formal communication from Miss Thompson's attorney notifying him that the singer was ready to appear for the New York engagement. The manager felt that he could not risk reinstating her without having heard her at a single rehearsal and paid no attention to the notification. The contract is alleged to be purely a verbal engagement.

Heinrich Hensel, the new Wagnerian tenor of the Metropolitan Opera House, sails from London for America Nov. 29.

Orville Harold, the young American tenor whom Oscar Hammerstein took out of vaudeville and arranged an operatic training for him, is announced to make his debut at Hammerstein's new London Opera House as Arnold in "William Tell."

PARIS NOTES By E. G. KENDREW.

Paris, Nov. 5.

A disastrous fire broke out at the Alhambra—generally known as the "English music hall" of Paris—Thursday morning. It resulted in damage which will probably keep the house closed for at least a month. The outbreak occurred soon after midnight, in the gallery, and is supposed to have been caused by the careless throwing down of a match by one of the audience. The staff, many of whom were still in the building, including Manager Neighbour, quickly got to work, assisted by several of the artists. When the fire brigade arrived the fire was well under control. The seating accommodation and other fittings were almost entirely destroyed, as well as a large portion of the roof. The artists on the bill when the house closed included Carl Hertz, the Kelinos, the McBanns, Foot-Gers, Villiers troupe, Captive Aeroplane, and "The Broken Mirror." The house belongs to the English syndicate headed by Alfred Butt. The damage is estimated at between \$15,000 and \$20,000.

Paris has caught the Dickens craze badly. Following "Pickwick," an undoubted success at the Athenaeum in spite of the fact that Mrs. Bardell has been transformed into steady going old Pickwick's mistress!—we are to have at the Odeon (where Antoine is in charge), an adaptation of "David Copperfield." The Paris "Pickwick," bien entendu, is more a burlesque than an adaptation of Dickens' immortal work, but it will hold the boards for a long time yet.

Ermate Novelli, Italy's greatest comedian, is paying a farewell visit to Paris, and is giving a series of representations at the Rejane theatre. Novelli is in his 61st year. He paid a successful visit to the United States in 1907. His performance in "The Taming of the Shrew" at the Rejane is highly acclaimed by the Paris critics.

CIRCUS CLOSED SUDDENLY.

El Reno, Okla., Nov. 15.

The Yankee Robinson circus closed here Nov. 12, two days earlier than the regularly scheduled finishing date. Cold weather was given as excuse. It is alleged that no closing notices were posted and that the working crew was paid off at the rate of one dollar each, followed by a refusal of the circus management to stand for the transportation of the people out of town on the circus train.

The circus is said to have closed under similar conditions last year.

Victor Herbert has announced that he will write one and perhaps two new operas within the coming year, owing to the big success of his opera, "Natoma."

The Minneapolis Symphony Orchestra is arranging a tour for early spring that will cover considerable southern territory.

Mme. Gerville-Roache, who made her first appearance of the season with the Chicago-Philadelphia Opera Company Nov. 8 in Philly, will take a long tour in the spring.

Edith de Lys, the American prima donna, who has been singing abroad, has been engaged by the Brussels Opera Company for a series of special performances in December.

Alexander Helmemann, the German lieder singer, arrived in New York last week. He makes his debut here Nov. 19 with the Arion Club of New York.

FIRST AID FOR THE LONESOME.

"Good morning, young man. Have you an agency license? If you have, I can't recognize you in my class," said Freeman Bernstein, Tuesday, to a VARIETY representative.

"Get me kid, and put it on the record what I'm going to slip you; that I am the greatest martyr vaudeville has ever known, for who stood for trial under the Agency Law? Make the answer very black—Freeman Bernstein. In the days when money was more soft than now, I was busy, as you know. I should have had a bunch of coin worth as much as Aaron Kessler's wedding presents. But those days are gone.

"Now, with nothing to worry me beyond a few old debts, I have thought out a new department in connection with my managerial direction of vaudeville features. I am going to start a Bureau for the Lonesome. New, eh? I am always putting something over. Sure, I'll tell you about it.

"In the summer, New York is alive with transients, men and women from all over. Then there are the men and women who live here the year around, all alone. They don't know anybody, and they are lonesome, especially in the evenings. Well, I am going to be First Aid.

"I shall circularize the principal hotels, apartments and boarding houses. I will tell them that no one in New York need be lonesome for little Freeman Bernstein is here.

"From my office, a blond may become introduced to a brunet, and the introduction will guarantee to each that the necessary credentials have been carefully investigated. It is nothing like a matrimonial agency. No fees when you are married. Just for the lonesome.

"I expect a fellow might come in and say, 'I feel so lonesome. Can you introduce me to an amiable young woman, about twenty-six, who won't talk about home and mother, nor tell me how much she knows about cooking. A pleasant little person I want to take to a show, someone who doesn't want to do all the talking herself.'

"Then I refer to my card system, and two lonesome people are thrown together to while away what would have been a dreary evening for both.

"I shall charge a registration fee of \$2, which covers everything. Nothing further. I figure that after once meeting, the couple will never return, for introductions to others will follow as they meet friends.

"Just think how happy the girl will be when she calls for a fellow not over five foot two, who has never been married, nor had a sweetheart in New York. She says he must be dark, laughing eyes and jokable. 'All right,' says I. 'Here he is,' and I turn to the 5-ft.-2 index.

"It looks like a good scheme to me. I understand there are always 92,000 lonesome men, and 163,874 lonesome women in New York City. I expect to become famous all over the world as 'The Lonesome Man.'"

A live paper draws live readers.
Advertise in VARIETY.

STOCK

GOT BAD CHECKS.

Chicago, Nov. 15.

The Willard Mack stock company seems to have gotten enough of the People's theater in Van Buren street, this city, in one week, and closed down at the end of seven nights of what is reported to have been a moderately fair business. They were followed by a small "rep" show that opened last week with "Brother Against Brother."

Mr. Mack and his leading woman, Maude Leone, subsequently decided to take a whirl at vaudeville and opened Monday in one of the "pop" theatres on the Southside.

Now comes a sequel to the closing event at the People's and which would seem to account for the brief engagement of the stock company. The information comes direct from members of the disbanded show and the substance of the story is that a Mrs. Hayden, the manageress of the People's, made a daily deposit of the receipts of the house and in turn paid the members of the company with checks, which, according to reports, were returned with the "no funds" stamp on the back of them. This naturally aroused the ire of Mack and his associates.

Ernie Young, who was associated with Mrs. Hayden in the promotion of the stock company venture, has since been trying to land the company at the Bijou theatre in Halsted street, where it would no doubt be successful, but the Stair & Havlin and Marvin-Roche company bookings seem to preclude the possibility of any other attraction going in there very soon.

RETURNS TO COMPANY.

Virginia Montgomery has resumed her former place with the Poll stock company, Norwich. Helaine Hadley, who has met with success in Norwich, has returned to New York and will likely accept an engagement with a western stock company.

MAYBE STOCK HOUSE.

Patterson, N. J., Nov. 15.

Work on the new playhouse in this city will start as early in spring as the weather will permit.

E. C. Horn Sons, New York, drew up the plans. Just what the policy of the new theatre will be has not been determined, but it is believed that it will be devoted to stock.

The house will seat 1,600.

HAS EXPECTATIONS.

South Bend, Ind., Nov. 15.

The Morris-Thurston stock company has opened here at the Indiana theatre. It expects to stay all winter if business keeps up.

JOINS SOUTHERN COMPANY.

Columbus, Nov. 15.

Edward Mackay, a prominent leading man, joined the Southern Stock Company, Southern theatre, as leading man, opening in "Secret Service."

The company is managed by Harry C. Stubbs.

STOCK COMPANIES IN COURT.

Philadelphia, Nov. 15.

The first sign of war between the two stock companies, the Orpheum Players at the Chestnut and the Blaney-Spooner Stock at the American, was evidenced this week when Grant Laferty, manager of the Orpheum Company made successful application for an injunction against the Blaney-Spooner management to prevent the presentation of "Barbara Frietchie."

The same piece was announced at each house and opened Monday, but the local courts granted Manager Laferty's plea on the claim that the Orpheum Co. held the exclusive rights for presenting the piece in this city. "Barbara" was left to the Chestnut Street patrons while "Camille" was put on Monday night at the American, the Blaney-Spooner Co. getting up in Dumas' play in a day and giving a smooth performance.

MARRYING SAVED HER LIFE.

Cleveland, Nov. 15.

Lucile Frazee, of the Arthur J. Nelson stock company, has filed suit for absolute divorce here against her husband, Henry Frazee, Jr., declaring that she was forced to marry him in order to save her life.

Judge Estep later granted an order restraining Frazee from molesting her. Frazee is connected with the Gerlock-Frazee laundry company.

CORSE'S FURNACE ON STRIKE.

It's a cold wind that blows nobody good. Corse Payton, who is filling his pockets with loose coin at the new Orpheum, Newark, says he lost several hundred dollars on the change in the weather this week and that there wasn't any chance of a "come back" unless he puts on a milkmaids' matinee Saturday morning.

When the ice and snow hit Newark Tuesday night, someone said something about a Wednesday matinee around the zero point. Corse immediately gave orders to fire up the new furnace. The Orpheum coal boys started the work of furnace heating about an hour or so before opening the Wednesday matinee but the pipes and safety valves refused to work. The theatre was filled with smoke. The house, from top to bottom, had been sold out. Corse had to call the show off and refund the money.

Corse says the next time he leases any new theatre he intends to give the furnaces a "try out."

SHAKESPEARIAN REP.

Chicago, Nov. 15.

A. Milla Bennet, the Randolph street booking agent, has sent Elwyn Eaton east to head a "rep" show that is slated to start out from the vicinity of New York to play the Shakespearean classics.

Eaton appeared here in "The Prince of India" at the Colonial.

Place your ad. where it reaches.
In VARIETY.

LYCEUM AND CONCERT

DOCTOR WEDS SINGER.

Grace Howard Fisher, the operatic soprano, and Dr. Charles Reeve, both of New York, were married last week. The wedding is the culmination of a pretty romance, beginning two years ago when the doctor saved the singer's voice, when an attack of scarlet fever threatened to ruin it forever.

Mrs. Reeve formerly sang at the Metropolitan and last winter appeared with the Boston Opera Company.

LILLA ORMOND ENGAGED.

Boston, Nov. 15.

Lilla Ormond, the opera contralto, will marry Ray Dennis, a Yale man, in Brookline next April. Miss Ormond, who is a Bostonian, will sever her connection with the stage when she is married. They will reside in New York after their return from abroad.

Miss Ormond has been chosen for a number of consecutive seasons as the soloist with the Boston Symphony orchestra.

COMPANY FOR ATLANTA.

The Orpheum stock company, consisting of Frank Howells and Claudia Lucas, leads; Alice Gilmore, Pearl L. Ford, Mr. and Mrs. Francis Herblein, Lewis Summers, Thomas Shearer, Robert Pristoe and Jay P. Lehard, signed through the Jay Packard agency, will leave New York at 2 p. m. to-morrow for Birmingham where it will play a week in "Woman Against Woman" and opening the following week (Nov. 27) at the Orpheum, Atlanta, where it expects to stay all winter.

The company will be managed by Luke Connors.

Other engagements listed at the Packard office this week were: Herschell Mayo to play Walter Lewis' part of the priest in "The Garden of Allah" at the Century, New York; Doris Hardy, Frank Kendrick and Arthur Stein for Charles Dickson's sketch, "The Hoodoo," which opened at Union Hill Monday; Edna Archer Crawford, late leading woman with Leffler & Bratton's "Driftwood," as leading woman with the Avenue Theatre Stock company (A. J. Edwards, manager), Wilmington; Mabelle Estelle for ingenue roles with the Payton company, Newark.

SEASON OPENING NOV. 27.

Boston, Nov. 15.

A week from next Monday—on November 27—will begin the third season of the Boston Opera Company. Saint-Saens' "Samson and Delilah" will be produced for the first time on the Boston stage. With Andre Caplet conducting, the title roles will be taken by Mme. Gay and Giovanni Zenatello.

The repertoire for the first week is as follows: Monday evening, "Samson and Delilah." Wednesday evening, Puccini's "La Tosca" with Carmen Melis as the heroine, Gaudenzi as Cavaradossi, and Scotti as Scarpia. Friday evening, Dec. 1, "Aida" will be produced with Emmy Destinn, Maria Gay, Zenatello, Polese and Lan-kow. Saturday afternoon, Edmond Clement and Maria Gay will sing in "Carmen."

All last week was taken up with orchestral rehearsals, as have the rehearsals of the chorus, and some of the principals. Stage rehearsals will be instituted this coming week. Judging from the reports on the subscription lists, this season will overshadow the business done since opera was begun at the local Opera House since its inauguration.

TWO WEEKS ENOUGH.

New Orleans, Nov. 15.

The stock company playing at the Majestic here found that the public failed to appreciate its efforts after two weeks of strenuous endeavor in "Behind the Mask" and "The Life of an Actress." Further time here was cancelled.

HAS STOCK CIRCUIT.

Cohoes, N. Y., Nov. 15.

Ida Hards, who is becoming quite a factor in stock and now controls companies in Yonkers, Mount Vernon and Cincinnati, opened a company here this week. Hards keeps busy going from one company to another.

GIVE UP IN NEWARK.

Newark, Nov. 15.

The Lyceum Players, holding forth at the Arcade theatre, have given up after several months' stay.

A French stock company has been formed by Pierre Guez for a tour of the Pacific coast. Five of the principal singers reached New York from the other side last week.

At the Lyceum theatre has come to America the famous concert team which will embrace other engagements. She has appeared in concert and recital work five times during the season in Berlin.

Harvey, the prominent tenor, has been engaged by the Metropolitan Opera company to appear in several prominent roles during the season.

Dr. G. Larson, the first tenor of Henry W. Aldrich, is presenting "The Girl of the Golden West" in a meeting with big success in New England territory, singing in Italy, and is about to come to New York to accept the offer of the Lyceum.

Edna Archer Crawford, who has been leading woman with the Lyceum stock company for many seasons, is to play leads in "The Girl of the Golden West" instead of Aldrich.

Edna Archer Crawford, who has been leading woman with the Lyceum stock company for many seasons, is to play leads in "The Girl of the Golden West" instead of Aldrich.

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, Nov. 14.

Editor VARIETY:

In *Sime's* reply to my letter in last week's VARIETY, he says to the best of his recollection Bert Melrose was the first and only comedy acrobat he had seen doing the fall. Just to show *Sime* how easily it is to be mistaken. If he will look in the back files of VARIETY and read his own review of Eddie Leonard's minstrels, Aug. 7, 1909, he will see where he said "Lane & O'Donnell were in the closing place with their comedy acrobatics. A splendid closing act for the usual vaudeville show. The comedian is a very tall fellow to take the wonderful falls made. A star trick of falling from a stepladder placed upon a table, the whole toppling over, had the house holding its breath."

Now that was a review of our act two and one-half years ago, when he made a special item of the very trick he could not remember ever seeing before.

Then again in *Sime's* review of our act at the Fifth Avenue, week of Mar. 21, 1910, and published in VARIETY Mar. 26, 1910, *Sime* said: "The tumbling of the comedian of Lane and O'Donnell is in class A. He takes hazardous falls and has a bit with a step ladder which brings a scream of laughter as the finish does a storm of applause. Had not Miss Kellermann with her tank been obliged to take the closing position, the comedy acrobatic act would probably have closed the performance instead."

Now, *Sime* says he could not remember seeing the trick before.

And in his last review of our act at the Fifth Avenue theatre two weeks ago he speaks as if we had only just put the trick in. Here are two reviews, one nearly two and a half years' ago, the other over a year and a half, where he makes a special mention of the very trick. I am not writing this to censure *Sime*, or anything like that, but to prove to him we are the only ones who ever sat on a 10-ft. ladder and rocked two tables over.

Dave Lane.

(Lane and O'Donnell.)

Mr. Lane is correct. What he says is all true. Me for the water wagon forever.

Sime.

Nov. 11, 1911.

Editor of VARIETY:

I notice in your last issue mention is made that Charles Dickson will produce a sketch for vaudeville entitled "The Hoodoo."

Mr. John Canfield and I have been playing a sketch called "The Hoodoo" and written by Mr. Canfield around the character he played with Frank Daniels in "Little Puck." The sketch was first produced at Tony Pastor's theatre Sept. 5, 1898, which, I think, gives us the right to the title. We have

played it in every first-class vaudeville house in America. I shouldn't think Mr. Dickson would care to trade on our reputation. He must be acquainted with the fact our sketch is called "The Hoodoo," as we played on the same bills with him years ago.

Violet Carleton.

(Canfield and Carleton.)

New York, Nov. 10.

Editor of VARIETY:

I am no longer prima donna with the "Vanity Fair" Co., and have not been since they played Rochester. I closed owing to too much rehearsing, and will see that my name will be removed from the program of the company. Will try and do better next season.

Virginia Kelsey.

New York, Nov. 11.

Editor VARIETY:

In last week's VARIETY Geo. M. Young wrote a review of Keith's bill, Philadelphia, wherein he made mention of an act playing the Victoria there that was either a "copy" of LaMont's Cockatoos or there was difficulty in understanding how the routine of both bird acts could be so much alike. I think Mr. Young has made a big mistake in comparing any other act with LaMont's Cockatoos.

LaMont's Cockatoos do back somersaults, giant swings, etc., which other bird acts are not on record as exhibiting. LaMont's birds, fifty in number, are all trained where the "other act" has but three birds and features one trick like LaMont's, i. e., the bell trick. There are two or three more acts of this nature using this same trick.

LaMont does not make the "bell trick" constitute the entire act as the "other act" does. In fact "the act" spoken of is nothing like LaMont's.

"It" is like all other acts that are in the same line; they try the bluff at putting it over, but fail to accomplish the results of LaMont's Cockatoos.

LaMont.

DUTCH PHILOSOPHY.

BY CONKEY.

Am I vorking? Shure, I am,
Und I'm vorking all de vile.
Dots vy I am contented;
Dot's vy you see me shmile.
Vot circuit vas I playing?
Vel-I, I tell you ver I be;
It's vot you call dot Small Time,
But it's STEADY—and dot suits me.

I know about dot Big Time
Und big salaries dot you get;
De railroad jumps; de lay-offs;
Und oder tings, you bet.
Ver I vas at, de money
Ias not so big, I agree;
But, by Golly, it comes each week;
Comes STEADY—and dot suits me.

Ve all can't play dot Big Time,
Some of us must play de small;
But some folks tink dey must play
De best—or non, at all.
Ven I can't land dot Big Time
Should I loaf, huh? No, Sir-e-e!!
Ver I vork, dot machs nix aus;
If it's STEADY—dot suits me.

Reach the show people
Advertise in VARIETY.
It reaches.

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY.

Mary Elizabeth (5th Avenue) is as sweet as the candy of that name. The dress selected by Mary for her act is a white satin trimmed in broad insertions of lace. It was simple and pretty.

Cordelia Haager is a miniature Carrie De Mar (Fifth Avenue). Miss Haager makes three changes of costume, all good looking, excepting the renaissance lace, which is a trifle passe.

The "Cabaret Party" is now quite the thing. Marguer-r-rite MacDonald gave one at a Broadway restaurant the other evening. They say it was a very pleasant affair, breaking up quite late in the a. m., and only then upon Marguer-r-rite "rendering" "Oh, Promise Me." Others present were Katheryn MacDonald (sister to Marguer-r-rite), Nellie Revell, Eddie Darling and Mr. and Mrs. Reed Albee. The feature of the Cabaret that night, so 'tis said, was Katheryn's \$1,000, sh! (real), skin coat.

Nora Bayes (Colonial), always a good dresser, has affected a style quite all her own. In a simple Empire frock and chantilly lace mantle, Miss Bayes looked the song she was singing. In a soft clinging white satin gown the bodice being of lace and one side draped in a light green chiffon sash Miss Bayes was at her best. Over this was worn a handsome kimona coat of mauve chiffon topped by a plumed hat in black.

Josephine Foy, in the sketch called "The Police Inspector," at the Colonial, in making a business call was dressed a little too daintily. The pretty frock of white and pink chiffon was hardly suitable.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Chicago, Nov. 13.

Tom Ryan of Ryan and Richfield has just built a new house in an unpronounceable town in New Jersey. Tom engaged an English girl for a cook. Besides dropping crockery, she drops her H's. Tom is very fond of chestnuts (the eatable kind) and one day he brought home a bag full. He told the girl to "heat them." After waiting a half hour, he called the girl up from the kitchen and asked: "Did you heat the chestnuts?" "Only half, I'll eat the rest tomorrow," she replied. Tom said; "I wanted you to put them in the oven and heat them." "Oh, you wanted me to eat them and I thought you wanted me to heat them."

There are a lot of horse men in Cincinnati. All have colds. (Subway stuff.)

Travelled from Cincinnati to Chicago on the same train with a burlesque show. The cutting remark at-

tached to this item is; When do they sleep?

Take a look at "our" photograph studio, Gould & Marsden, 249 West 42d St. Pretty swell place for an actor to furnish, and all vaudeville money, too.

Received a letter from a friend addressed William Billy Gould, actor, traveller, newspaper man and photographer. I'm not a newspaper man; I'm a journalist (porter, use your vacuum cleaner).

I love Chicago from Smiley Corbett's place to the Randolph St. Country Club.

You can play a year in Chicago without going out of town. Who wants to play a year in Chicago? I.

I wish I were going to play here for an indefinite period. There is more real hospitality and honest good fellowship here in a minute than you will find in cold, calculating, bull throwing New York in an elephant's life time.

Even the waiters thank you when you tip them.

The coat room burglar is in his infamy here.

A neat little sign in all the Keith dressing rooms in Cincinnati which reads:

LOYALTY

An ounce of loyalty is worth a pound of cleverness.

If you work for a man, in Heavens name, work for him.

The stage-door keeper in Cincinnati looks, acts and talks like Eddie Foy (Umbrella number).

Brown and Ayer (dome) are writing songs for the Blanche Ring Co.

What became of that clever newspaper woman "Mud" Ryan?

I feel the automobile bug crawling.

Milwaukee next week, and I don't drink.

"WALKED OUT" ON CIRCUS.

Chicago, Nov. 15.

Campbell Brothers' Circus and the White Rats Actors' Union are on the outs as the result of a strike which the former had on their hands Nov. 10 at Houston, when every act in the show, with the exception of one, "walked out" because of a refusal to pay the salary of one particular act.

Attachment proceedings were advised through a local attorney by the Lowenthals and the differences reached a settlement.

This show had a similar experience about a month ago at Moline, Ill., and which is reported to have resulted in a victory for the players' organization.

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LICHFIELD SQUARE. (CABLE "JIMBUCK, LONDON.")

W. BUCHANAN TAYLOR, Representative.
(BAYARD)

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above, will be promptly forwarded.

London, Nov. 8.

A good story is afloat concerning Jimmy Glover. It is said that he was conducting an orchestra a little time ago, and having considerable trouble with it. He rowed with nearly every member of the band in turn in his endeavor to get them to do his bidding. Finally a little man with a piccolo near the far end of the orchestra arose in his wrath and exclaimed, "Look here, Mr. Glover, if you don't make less noise, we'll follow your beat."

As I anticipated, Maurice Volny, the producer of "1830" and stage manager of the Alhambra, has severed his connection with that concern. He is said to have had words with Mr. Moul, and to have resigned on the spot. Four nights after leaving the Alhambra, he took charge at the Palace, Shaftesbury avenue, in place of Kettle, who goes to the New Victoria Palace.

Frank Bush had an unusual experience at the Coliseum. Either he did not fill the house with his voice or a section of the audience did not like his stories, for there were marked signs of disapproval Monday evening. Fortunately for him, and the reputation of the house, there was no repetition of the unruliness.

The opening of the New Middlesex last week was a very disappointing affair. At neither show was there nearly half capacity. The house itself is a fine specimen of the new type of music hall, having two tiers, no pillars, and an uninterrupted view of the stage from all parts. It is difficult to account for the lack of patronage unless it be that the bill presented was not of the class which London audiences, even in that district, now-a-days demand. Reano and his band were at the head. There was nothing startling apart from that. This week Fred Kitchen is the headliner.

George Miner, supposed to return to America, has joined the Whitney forces. He has practically entire charge at present.

The run of "Sumurun" concluded Nov. 4 on account of the players engaged having to return to Germany, to fulfill contracts made some time ago.

The morality of "Rialon" has been attacked in one of the religious papers here. Mr. Stoll has replied in suitable language.

The Christie Duo are making good at the Tivoli, though last turn on the bill.

"The Twelve Pound Look" as play-

ed by Irene Vanbrugh and Edmund Gwenn at the London Hippodrome has done all that was asked of it. It was a great departure and one that is bringing its own reward.

Strange as it may seem, Pauline Chase is making quite a small-sized hit as the heroine in "Man and Superman" at the Criterion.

Quinlan and Richards seem likely to stay over here as long as they want. They were a laughing pillar of last week's Coliseum bill.

Arrangements are already complete for the production of three new continental musical plays in London next season. "Meine Kleine Freundin," by Oscar Strauss, "Das Madel Von Montmartre," by Bereny, and "Palnuche Weirtschaft," by Jean Gilbert are the pieces.

"Are You There" is the new title given to Sewell Collin's sketch, known in America as "At the Switch." It is to be done at the Tivoli, with Margaret Moffatt in her original part.

It has frequently been rumored during the last few weeks that Clarice Mayne is about to be married to the head of a big shipping firm. She tells me that while the story of her forthcoming marriage is true, there are errors concerning her fiancé's identity. I think when the true facts come out some surprise will be occasioned.

Donald and Carson are still going strong on this side. They were in the opening performance of the new Middlesex, and though hampered by ineffective stage management, they were practically the hit of the bill. They are booked for some time ahead.

Torino's reappearance at the Canterbury this week was marked by a substantial hit—a nice preliminary to his crowded provincial time which follows immediately.

Syd Baxter, "the Scotchman on the wire," cancelled his passage home to U. S. A. at the last moment, and has been placed to open at the Savoy next week, with other time to follow. Harry Burns did it.

BOBBY BURGESS DIES.

Kansas City, Nov. 15.

Bobby Burgess, late of Bobby Burgess and West Sisters, who appeared in their act "Foolish Mr. Foolish," after a year's illness with tuberculosis, died at his brother's home here Nov. 9.

H. Kirksmith Butler is no longer with the H. B. Marinelli Agency (New York branch).

WILLIAM NEWHOUSE DIES.

Denver, Nov. 15.

William Newhouse died suddenly Nov. 12. The remains were removed to Chicago. He was the husband and manager of Lily Lena, a headliner over the Orpheum Circuit at present. Owing to the importance of Miss Lena as an advertised attraction, she will resume her tour at the Orpheum, Kansas City, next Monday, at the special request of the Circuit management.

William Newhouse had been suffering with diabetes for some time. This, complicated by a touch of pneumonia at Denver, caused his death. He was formerly of Newhouse and Ward, a well-known bicycle act in its day. For some years Mr. Newhouse devoted all his attention to advancing his wife, and built her up as a prominent vaudeville card for America, Miss Lena being of English birth. A young son is left fatherless.

The news of Mr. Newhouse's death was a great surprise in New York. He left here a few weeks ago in apparently perfect health to accompany his wife over the Orpheum tour.

GEO. W. HEUCK KILLS HIMSELF.

Cincinnati, Nov. 15.

George W. Heuck, president of Heuck's Opera House and People's theatre companies, was found dead in his room at his residence 3336 Jefferson avenue, Sunday night, having committed suicide. A pocket knife with which he cut the left side of his throat and both wrists was found in the bed alongside him.

Sunday he telephoned associates concerning business affairs, but gave no indication of contemplating suicide. He was a single man, and lived with his step-brothers.

Thos. F. Kealey, brother to Edward F. Kealey, died Nov. 11 in New York. It is the third death in the Kealey family within a month.

Mrs. Maria Lloyd Morris, mother of William Morris, who is appearing in "The Concert" in Chicago, died Nov. 6, at her home in Mt. Vernon. Mr. Morris was notified by wire of his mother's fatal illness, but arrived too late to see her alive.

The mother of Victor Moore died at her home in Boston, Nov. 13. Mr. Moore and his wife made every effort to reach home before the end, but were unsuccessful.

George C. Harrington, aged 61 years, son of the late George Christy Harrington, who organized the Christy Minstrels, died Nov. 7 in Roosevelt Hospital, New York, of heart disease. A widow and five children survive, three daughters and two sons. One son, Lew Christy, is principal comedian with Zallah's Own Company (Western Burlesque Wheel) and a daughter, Ada Christy is with Lew Fields' "Hanky Panky" company. American Music Hall, Chicago. A sister, Mary Ada Wright, also survives. Masonic services were held over the remains, which were interred Nov. 11 in Moravian Cemetery, New Dorp, Staten Island.

HAL GODFREY DEAD.

Chicago, Nov. 15.

Hal Godfrey breathed his last at 3.30 a. m., Nov. 11, at the Sherman House. His father, Al Filson, who had been wired early in the week, arrived at 1 p. m. Friday. Mrs. Filson did not come East.

Godfrey's health forced him to take a long vacation at his parent's home in Los Angeles last summer. In August he felt able to return to England to fulfill contracts. Six weeks ago he collapsed on the stage in London. He was obliged to cancel his bookings and return home. Bernard Novambere arranged for passage on the Lusitania and took care of Godfrey until they arrived in Chicago. Physicians advised Godfrey to remain here until his health permitted the continuance of his journey. Realizing that all hopes were gone, Novambere wired Godfrey's parents.

The remains were cremated at Graceland Cemetery Monday afternoon, funeral services taking place at the Chicago Casket Rooms in this city. Mr. Filson will take the ashes to the Coast for interment.

Godfrey's personality has won him thousands of loyal friends. His sudden demise will come as a surprise to many. In "A Very Bad Boy" he had been featured in all the largest vaudeville theatres on both sides of the water.

The deceased was 29 years of age. His father before leaving Chicago asked that VARIETY express the thanks and appreciation of himself and Mrs. Filson for the many kindnesses extended by Geo. M. Cohan and his family, also Jenie Jacobs, Eugene Belfeld and the entire Sherman Hotel (Chicago) staff of attaches.

JOHN L. CARNCROSS.

Philadelphia, Nov. 15.

John L. Carncross, probably the most famous singer the world of minstrelsy has ever known, died of heart disease at his home, 2033 Mount Vernon street, late Sunday night. Only the older generation remember Carncross who since 1895 has lived quietly at his home with his wife and daughter.

John L. Carncross is credited by many leading theatrical people as revolutionizing minstrelsy. Carncross and Dixey's Minstrels were known the world over, as were also Carncross' Minstrels. Carncross established his kind of entertainment in the Eleventh Street Opera House in 1862. During the war times he possessed a beautiful tenor voice and sang with great effect the most popular songs of those days.

Carncross was born in this city in 1834. In 1861 he joined Sam Sanford's Minstrels. In 1895 Carncross retired from the business and Frank Dumont succeeded him in the old home of minstrelsy on Eleventh street, which is now being turned into a light lunch cafe.

During the reign of Carncross at this house many well known actors gained their first recognition, among them being Chauncey Olcott and Eddie Foy.

Get talked about!
Advertise in VARIETY.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Coombs, Bender and Morgan and Kathryn and Violet Pearl, Hammerstein's.

Alexandres Sisters, Hammerstein's. Florentine Sisters, Fifth Avenue.

4 Queens and a Joker, Fifth Avenue. Joe Howard and Mabel McCane, Alhambra.

The Chamereys, Bronx.

Sidney Drew, Lionel Barrymore and Co. (New Act), Union Hill.

Sabel Johnson, Union Hill.

Meymott and Eliston, Union Hill.

Windsor Trio, Union Hill.

Walter Hampden and Co., (3).

"Blackmail," (Dramatic)

25 Mins.; Full Stage.

Majestic, Chicago.

Melodrama in its mellowest form is "Blackmail," a 25-minute sketch by Richard Harding Davis. It carries so much of the blood and thunder that even the Bijou, where many a foul deed has been perpetrated by villains of bygone days, would shake with fear. And along with that it has a sort of a repulsive theme. The scene is in the hotel room of a millionaire mine-owner. He is visited by a woman, an old friend, who asks his aid. She reveals her past, and acquaints the audience with the fact that some years ago she had lived with a man for three years as his wife, thinking all the time that they had been married. Then he left her, saying the ceremony had been performed by a crook and not a clergyman. Later, she married in the white man's way and is now a devoted wife and a loving mother. The thief who performed the mock marriage is hounding her for money under the threat he will inform her husband of her past. Learning her friend is in town and well fixed financially, he tells her to call on him for a thousand. The millionaire sends her home after making an appointment with the black-mailer, and, notifying the house detective, who is planted in an adjoining room. The villain arrives arrayed in the guise of a "hop-head." Previous to his coming, the millionaire polished up a pair of guns and carefully sets the stage for a cold-blooded killing. After a little talk in which the black-mailer makes his purpose known (and which is overheard by the detective), the millionaire takes one gun and fires two shots into the wall, quickly pulling the other and shooting the villain stone dead before the eyes of the audience. The detective rushes in. Assuming it is self-defense, he 'phones for the wagon to carry off the body. Hampden is the millionaire, playing it quite natural, but a little too much like the stereotyped hero. Ned Finley characterizes the dope fiend and does it well. Bernard B. Mullen is the detective. Mullen looks the part, but displayed nervousness Monday afternoon. Mabel Moore acts the part of the victim quite well. The audience never became worked up over "Blackmail." They seemed to take it as a joke, and laughed at the seriousness, simply because they could not keep the laugh in. "Blackmail" is cheap melodrama. It doesn't look the vehicle for Mr. Hampden.

Wynn.

Sam Lewis and Sam Dody.

Songs and Talk.

16 Mins.; One.

Olympic (Nov. 12).

Sam Dody appears in evening dress and announces his partner has disappointed. He endeavors to entertain as a single, but is interrupted by a man in a stage box who starts an argument and demands his money back. It is Lewis, who steps upon the stage and they indulge in a lot of argument. After that Dody continues his song in the character of a Frenchman, while Lewis, without the necessity of resorting to make-up, sings a Hebrew song. After that Dody sings an Italian song and Lewis follows it with a "coon" ditty. The boys now just miss being sure fire candidates for big time. The entrance from the box might be eliminated and Lewis might vastly improve the turn by blacking up. Both voices are good as was evidenced by their finish singing travesties on "Traviata" and the "My Hero" number.

Jolo.

Toomer and Hewins.

"It Happened in Looneyville."

10 Mins.; Interior.

In this story of a chamber maid and an actor there are enough clever little sayings to supply the wants of three acts in the smaller vaudeville. Judging from the way the audience accepted the sketch it could be seen that the act didn't belong, for it was only at the broadest of comedy that the small time audience laughed. There are subtle points in the dialog of this sketch that are splendidly brought out by this really clever team. The only possible fault that could be found with the sketch is the time it takes up. About three minutes could be dropped. The odds seem to be that this turn will reach the larger houses.

Jess.

Harry Richards and Co. (2).

Farical Sketch

15 Mins.; Full Stage.

Olympic (Nov. 12).

A young doctor, married a month, has a youthful brother living with him who takes himself seriously. The doctor and his bride are very mushy. He discovers a note addressed to his wife advising him that the poison enclosed is sure to kill and as "he is an old duffer and could readily be replaced," conceives the idea that his wife intends to get rid of him by poison. The poison is designed for a dog. All three of the company indulge in the roughest kind of horse play, accepted as funny by the audience. While there is nothing new in the act, it is well played.

Jolo.

Recklows.

Cyclists.

14 Mins.; Full Stage.

Two men and a girl on wheels of all descriptions have framed up an act that could open or close any bill. One boy especially stands out well. His way of handling a single wheel is most graceful. He is also an adept on roller skates, doing one trick that has not been seen before. Outside of having arguments with bicycle acts which claim originality in the invention of freak wheels, this one stands a dandy chance of getting along.

Jess.

H. T. MacConnell and Co. (2).

Monolog and Songs.

18 Mins.; One.

Fifth Avenue.

This is the first attempt by H. T. MacConnell to qualify in the big New York vaudeville houses as a monologist. He came in from the "small big time." With his present turn, Mr. MacConnell will probably return from whence he came, for he has not qualified. The act runs eighteen minutes. It is some while before it gets started. When fairly in the running, two "plants" develop, one as a song book boy, who interferes with the monologist through calling out his wares from an orchestra aisle, and the other an auditor apparently, who has a grievance and "calls" the boy for interrupting the performance. At the finish each goes upon the stage, joining the principal in an operatic finale. The concluding song suggests Mr. MacConnell and perhaps the trio graduated from some musical comedy into vaudeville. They certainly used a "production number" to close with. At the opening, when the turn drags fearfully, Mr. MacConnell attempts to simulate a halting awkward amateur. Dressed as a sort of cook, he apologizes to the audience for the absence of another, and drifts into talk about the unlucky "13." (Billed as "The President of the 13 Club"). This superstitious talk lasts but a moment, giving little reason for the billing, MacConnell going into stories. His best one is of the stuttering boy, who, upon being asked by a stranger for an address stutteringly inquired why out of the 5,000,000 people in New York, he had been selected to answer. This was first told here by Billy Gould. One of the "plants" sings a ballad in which Mr. MacConnell afterwards joins. In the "No. 2" position, the act did nothing. Outside of a laugh or so caused by the intrusion of the plants, it is quite some distance removed from "big time" timber.

Sime.

Walter S. Dickinson.

Monologue and Song.

15 Mins.; One.

Hammerstein's

Walter ("Rube") Dickinson just missed being a sensational hit at the Victoria Monday night. The moment he came on the stage and started in with his political speech in the character of a rural justice of the peace, old, simple, yet shrewd, speaking with a cracked voice made shrill by nasal intonations, that very moment the audience in a body began to titter, everybody nudged his companion and settled in his seat in the full appreciation of the fact that he was being shown "something new." For eleven full minutes Dickinson continued to relate his "experiences" as a public character, then finished with a "yoke" dance which got him away to tremendous applause. But one criticism can be found with the turn. The first eleven minutes of solid talk without a break grows monotonous and should either be cut down or broken into. Of course such an interpolation might interfere with the legitimacy of the characterization, which is in its way a very artistic delineation, but monotony in a monolog is unforgivable.

Jolo.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

The Irish Players—Elliot.

"The Lady of Coventry" (Viola Allen)—Daly's.

"Vera Violetta"—Winter Garden.

Bayes and Norworth and Co. (4)

"Ideas and Compositions" (Musical Comedy).

50 Mins.; Four (Interior).

Colonial.

Nora Bayes and Jack Norworth have the assistance of three men and a nice looking young woman. The Co. includes the boy at the ivories. Each does excellent work, a tall, slender moustached Englishman putting over some comedy that scored. The other male member of the company works with Rita Walker in a series of carded dances, including the South American "Argentina" society dance, and the "turkey trot," with Miss Bayes on at the finish with Norworth and the two men in evening clothes assisting in putting over a song written and composed by George M. Cohan entitled "That Beautiful Coon," and sung by Julian Eltinge in the Friars' Frolic. For the opening, Norworth, with a lot of magical paraphernalia, performs real feats of legerdemain while singing a Marathonic medley of popular songs with his own lyric interpolations. At the close he releases Miss Nora from a big black-velvet cabinet, who then works alone. She offers "Since Mother Was a Girl" with some new and good by-play between verses. The Englishman, who meanwhile had been rung in on the magic bit, sings "I'm a Devil When Annoyed." For the finish Bayes and Norworth send over "Turn Off Your Light, Mister Moon," with telling results. It hit the Colonial audience right, and in rapid succession came "Has Anybody Here Seen Kelly?" by Miss Bayes, duet chorus of "Harvest Moon," "Wise Old Owl," by Norworth; "How Can They Tell I'm Irish?" by Miss Bayes, and "Rosa Rosette" (duet). Miss Bayes displayed some new wardrobe, looking especially modish and attractive in a combination of white and green at the close. The team was in good voice and likewise good spirits as their fifty minutes stay on the stage will testify. A word of praise is due Miss Walker for her part of the entertainment. She and her partner landed with their dances.

Mark.

The Lessos (3).

Juggling.

10 Mins.; Three (Interior).

Colonial.

The Lessos now number three, with the new male acquisition simply in to assist the others in making the act run through on scheduled time. He wears a uniform and works in some facial expression at an opportune time. One man practically does all the work. His best work is done with five balls, billiard cues, a lighted lamp, featuring a trick where he juggles a tub, chair and a lighted candelabrum on his chin. He also works in a cannon ball "bit" to good effect. The Lessos have a good act for an early position and did well in the opening spot at the Colonial.

Mark.

Jack Coombs, Chief Bender and Cy Morgan, Assisted by Kathryn and Violet Pearl.

"Learning The Game" (Musical Comedy).

23 Mins.; Full Stage (Exterior). Academy of Music (Nov. 12).

It was a fine commentary on the American spirit at the Academy Sunday afternoon, when before a packed house in the very town where the baseball favorites had gone to defeat, their conquerors could appear, and receive the ovation Messrs. Coombs, Bender and Morgan did. Of the length of the sketch, as mentioned in the heading, at least five minutes were taken up with applause. Even "Home Run" Baker and "Matty," though absent, were loudly cheered, when mentioned. The house played no choice among the trio of the star Athletics pitchers. Each was well liked, although Cy Morgan caused additional enthusiasm when he sang in an extremely pleasant voice a very pretty song, entitled "Mr. Dream Man." Kathryn and Violet Pearl, the feminine support of the champs, joined in the final chorus, with Messrs. Bender and Coombs. The young women lent color to the picture. Some comedy is derived from this chorus. The surprise of Mr. Morgan's voice and song was duplicated, when at the finale, as the girls started to sing "Baseball Glide," concluding with a dance, the three World Series pitchers broke into it, under a neat arrangement, and went right to the "rag" affair in proper shape. It gave the turn a big finish, pushed along through speeches by the baseball players, who finally had to further acknowledge the applause by walking across the stage in "one." If necessary at any time, this finish could be wholly done in "one." The two young women, both first class performers, open the act, when Violet attempts to instruct Kathryn in the intricacies of baseball. They are on the field, near the club house. The players enter in uniform. Each attempts to aid Violet's explanations. Humor from Kathryn's funny ideas of the game, and also from some "Daffydills" keep the skit lively, with an interesting break when the pitchers illustrate their specialized curve, throwing the baseball into a net off stage. The Misses Pearl are well dressed and good looking girls. Kathryn is an imposing prima donna, who allows her sister to handle all the lighter quips, which Violet well attends to. The baseball players have not attempted to become "actors." Even Chief Bender, an Indian, takes care of his dialog in a direct way, the three bringing naturalness to their aid, the best assistant they could have had obtained. Whoever put on the act knew his business. Sunday afternoon was very pleasant out of doors, too much so for good matinee attendance, but the big Academy was packed to the doors, proving conclusively the Athletics have drawing power away from their ball town home (Philadelphia). And they have an act. Between the two, "Learning the Game" is a headline for any of the big houses.

Sime.

George Austin Moore and Cordelia Haager.

Stories and Songs.

10 Mins.; One.

Fifth Avenue.

George Austin Moore is no longer a "single." He is now assisted by a pretty young woman (Cordelia Haager) who resembles somewhat at times, Carrie De Mar. Miss Haager sings nicely, so does Mr. Moore. The latter also tells stories, among them "coon" ones, and these he does well, even though using Nat Wills' "head waiter" story for a good round laugh. Mr. Moore is of very pleasant address. The few slight faults that could have been found with him as a "single" have been eradicated, with the result that Moore and Haager, through songs and stories, make up a very pleasant turn. Mr. Moore should inform Miss Haager that the "kitten" song is not proper. She sings it cutely, but it is carrying the risque thing a trifle too far, and especially upon what is almost a notorious subject for jocular comment. The opening of the turn brings Miss Haager from the audience upon the stage.

Sime.

Harry Brown and Co. (3).

Comedy Sketch.

19 Mins.; Full Stage.

Olympic (Nov. 12).

The sketch is a revival of one of the late Richard Golden's old vehicles. Mr. Brown fits nicely into the leading role. His support is equal to the demands. Brown portrays the character of an old village lawyer who has brought up the daughter of an old friend. An old farmer who has lost a daughter of his own is very kind to the girl, but the farmer's wife becomes jealous and appeals to the lawyer for a divorce. In the end the farmer and his wife adopt the child. Brown has endeavored to adopt some of Golden's mannerisms and succeeds admirably. It is a good comedy sketch with heart interest and holds its own without the aid of a stellar name.

Jolo.

Sam Hood.

Singing Monolog.

12 Mins.; One.

Columbia.

Sam Hood is in line for the "big time," but he is not yet ripe. Or at least, not for the biggest time. What Mr. Hood should do this season is to play the biggest "small time" he can obtain, and such big small time houses as he may be booked for, meanwhile working on his present act. Then next season he can come into the big town and its biggest houses as something new in blackface. To try now in New York might spoil him for the future. Mr. Hood has a nice way of telling a story, sings parodies very well, and seems to have an idea of humor that but slips out now and then. Also he has individuality. While the parodies were well written, he is along with the bunch all parody singers are using, excepting "All Alone." That has been sung out. The Columbia liked Mr. Hood real well. On the small time now, he should be a star turn. For the small big time, he could take an important spot.

Sime.

Ray Samuels.

Character Singer.

20 Mins.; One.

Lyda, Chicago.

Ray Samuels' sudden rise from oblivion to the pinnacle of popularity is now the principal topic of discussion in theatrical Chicago. Last week she celebrated her third appearance at the Lyda in as many months. Although her succeeding engagement made it impossible to linger longer than two days, she stood them up at both shows notwithstanding Miss Samuels came unheralded. Professionally analyzed, Ray Samuels can be truthfully sized up as ninety-five per cent. personality, and five per cent. voice. She doesn't sing, nor does she attempt to. She just chatters along, swings her arms, snaps her fingers and occasionally shuffles her feet—and mugs. She makes her audience a part of the song and her expressions are not forced, merely a natural and vivid representation of the character, backed up with gestures. Her "rag" is par excellence, but the "rube" her masterpiece. Unfortunately she offers but one of the latter in her closing song, "Napoleon." Another is needed, or at least would help. The rest of her repertoire excepting "They Always Pick on Me" are "coon" songs, including one entitled "Jesse James" that carries a "Casey Jones" swing with it. The "kid" song has never been sung better. Her "Monkey Rag" proved conclusively that here it's the singer and not the song. However in this instance both are great. Miss Samuels dresses plain and is good to look at. She is an artist in her line and still has considerable hidden talent that experience will bring forth. Her every move means something to the song she is singing. Her coming Orpheum tour will condition her for the east. When she arrives there Miss Samuels will introduce a new brand of ragtime—something between a Clarice Vance and Sophie Tucker, and a copy of neither. From a picture house to the Orpheum Circuit in three months is her present record. Six more should find her east and then if musical comedy can't use her, she will always find a berth in vaudeville's best.

Wynn.

Empire Girls.

Singing and Dancing.

13 Mins., Parlor.

Murray Hill (Nov. 12).

Four girls are headed by a young fellow, not billed, but he quite smoothers the young women. The girls start proceedings with a military number in neat costumes. While making a change for the next, the boy comes out and tears his way into much popularity by singing "Violin Rag." The girls come back in short evening dresses with a song recently passed from popularity. The boy helps them at the finish with this one. Another song by the boy alone is done before the five sing "Mysterious Rag." This finishes the act. The girls are good looking and wear good clothes for the small time houses. The boy has a dandy way of singing his songs, and is just too much of a hit to make the girls figure at all.

Jess.

Castelli's Masterpieces in Marble. (4).

16 Mins.; Full Stage.

Academy, Chicago.

Castelli's masterpieces were formerly offered in bronze, but the French pantomimist is now out with a new novelty in white. His past experience naturally guarantees a good job. Barring a few uncalled for long waits between poses, he has made good. Three men and one woman make up the company. In the sixteen minutes consumed at the Academy fourteen groups were offered. Two dogs are also used. The subjects exhibited in the order named are "Genius of Art," "Question," "The Hunter," "Midnight," "Awakening," "Age of Iron," "The Deluge," "Diana," "Victory," "The Rape of Sabiens," "Speak," "Wrestler" group and "The Fountain," "Midnight" and "The Fountain" are the best. In the former three of the four people are employed, and in the latter the entire company supports a massive fountain in operation. "Speak" and "The Hunter" are similar. In those two the dogs are used. One should be eliminated. In appearance the act is perfect. A black velvet drop is used as a background. Castelli's new offering should find plenty of time. The waits will no doubt be shortened without any trouble, and then the act will fit any of the bills in the middle-west.

Wynn.

Emily Green and Co. (2).

Comedy Sketch.

18 Mins.; Four (Parlor).

Fifth Avenue.

Emily Green and Co. were called into the Fifth Avenue program Monday evening, to replace another sketch which left the bill after the matinee. Miss Green could hardly have improved upon the performance of her predecessor. Her sketch is impossible for regular vaudeville. As a Swedish character player, she might do with a vehicle of merit, but her present piece is an inane bit, not well constructed, and with nine minutes of the eighteen consumed by various phrases of "business" before the action commences. The story, almost forgotten in its age, is of the change of position by Swedish maid to mistress, mistress becoming maid. A young man found a note in a barrel of apples. The mistress wrote the note. How she got it into the barrel is a mere detail. The young man of the piece playlet, as an actor, is above his role and the playlet. For the small time Miss Green's sketch may do.

Sime.

The Zoyarros.

Equilibrists.

8 Mins.; Full Stage.

Hammerstein's

The Zoyarros are a man and woman, neatly clad in full white tights. Most of the act consists of a series of poses and balancing of the woman by the man. She probably weighs as much as he does. The finishing trick consists in rolling a three-foot globe up planks and down a flight of stairs, with the man standing upon it. It is brightly dressed and handled, and for that reason is much better than the average number of that kind.

Jolo.

The Aviator Girls (7).
Novelty Singing and Dancing.
17 Mins. (Special Sets).
Hamlin, Chicago.

A bevy of pretty and shapely girls with youth in their favor and possessors of fairly good singing voices. It is in four scenes. The closing set is in "four" and shows an aviation field after dark with the lighted houses of a village for a back ground. An aviation song is used for a finale, and a stage model of an aeroplane, with a searchlight in front, is suspended in mid air with one of the girls in the aviator's seat and manipulating the steering gear in a way to cause the improvised machine to swing continually in a semi-circle. The effect is novel and spectacular, if not entirely original, and the offering scores on the closing. The costuming is creditable and in harmony with the settings, except in the last scene, where the beach gowns, caps and parasols seem to be out of place. A different costume change to something strictly in keeping with the aviation scene would be much more appropriate. The scenic effects are elaborate and pretentious. The song numbers are well rendered and go over nicely, but the substitution of two or three melodies more catchy and tuneful would improve the act a lot. The production is the creation of the Princess Theatrical Exchange, of Louisville, Ky., and was built expressly for an early tour of the Sullivan and Considine circuit. It looks the goods and ought to score anywhere in the right spot. *Hebo.*

Kennedy Bros. and De Milt.
Songs, Dances and Talk.
10 Mins.; One.
Yorkville.

Kennedy Bros. and De Milt come very close to gaining the big time mark right off the reel. Coming close however sometime is as bad as missing a mile, for the hardest step to overcome is often just that few remaining feet. The first thing to fix up is the comedy. It is now supplied by one of the brothers in the role of a "nance." Another character should be tried. The "clissy" thing becomes very tiresome—and there is so much of it done. The Billy Gould story about sitting in the smoker with the men should at least be let alone. The comedian is a capital eccentric dancer and he should aim to get more laughs from his dancing ability. Miss De Milt is a big corner of the act. She is a dandy looking girl, along the plump lines, with a smile that's worth lots. She knows how to dress and aside from the solo dance of the comedian there is no reason for the boys doing anything at all in which she is not involved. The "straight" brother does very well. With Miss De Milt he sings "Mysterious Rag" in fine style. They should go in more for the Norworth and Bayes style of song. The act was a big hit at the Yorkville. It is ready now to play the small big time. Proper judgment in framing up should land them in the big houses in short order. *Dash.*

Maurice Freeman Co. (8).
Comedy Drama.
21 Mins.; Four (Special Set: Interior.)
Academy of Music (Nov. 12).

The sketch played by the Maurice Freeman Co. for the first time in New York Sunday is a "Jew" piece, with little reason, poor "types" and no story that holds or is convincing. Why anyone believes that this "Jew" stuff continually thrown up before the public, in a veneered attempt to catch the Jewish vote or applause as it were, has any especial appeal is something no one has yet logically explained. Perhaps the impression is abroad that a few of these fanatical Rabbis (fanatical only on seeing their names in type) will boost along the things from the pulpit or in interviews. In this sketch they have made the Jew with the halo a pawnbroker, who believes an actress has been forced by stress of circumstances to pawn a diamond ring she found. The pawnbroker likes the girl. After advancing her \$200 on the ring, he returns the diamond to its owner, permitting the actress to retain the \$200, with another \$100 he loaned her, without security. And all because he heard she slapped Sullivan's face the night before when Sullivan "got fresh" in the backroom of Dugan's saloon. This portion is where the author ran riot, even though everyone does not agree that this defense of the Jew on the stage is all unnecessary. In this instance the woman of the stage is being sacrificed for the sake of the Jewish pawnbroker. The impression given by the sketch is that no young woman can advance or support herself in the show business without permitting "a friend" to exert his "influence", with all that that may carry with it. No effort has been made in the Freeman sketch to convey anything by even subtle intimation. There are several points offensive to either the gentle Hebrew or Christian. The pawnbroker was the principal character. He may have been Mr. Freeman, but whoever he was, he did not appear to have been a stage Hebrew for any length of time. His characterization was a cross between that of Julian Rose's and Barney Bernard's in speech and make up. The policeman was fairly well done, but the boarding house mistress, actress and a little thief barely passed. The story is too far fetched and poorly played to ever pass on the big vaudeville time. It could do in the smaller houses. Perhaps at the Grand Street theatre it might be a riot. Before, however, this sketch is thrown in the discard, a special performance should be given in a hall for the sole edification of those Rabbis who cant, carp and prate against the Hebrew caricature on the stage. If the hall isn't large enough, the sketch, with the whole bunch of Rabbis, should go down to Barren Island—and stay there. *Stine.*

Conroy and Neptune.
Diving.
8 Mins.; Full Stage (Exterior; Special).
Colonial.

Conroy and Neptune have a very effective stage setting for the diving exhibition. The tank is so arranged that the audience misses none of the dives in execution, a mirror reflecting the water. Conroy and Neptune wear the regulation black water outfits, the woman displaying a splendid figure in her one-piece diving suit. The man is also well built. The man and woman alternate with dives, closing with what an announcer says is the most dangerous dive ever attempted, the passing double somersault dive with the man doing a double at the same time the woman does a forward into the water. The woman does some pretty diving, showing grace and familiarity with the springboard while the man gives unmistakable evidence of having been around the water all his life. The act is a good one for any bill, notwithstanding all the diving acts that have passed in review. *Mark.*

Charles V. Faust.
"Original Specialty."
14 Mins.; Full Stage.
Hammerstein's.

Charley Faust, the New York Giant's mascot is a vaudeville performer this week at Hammerstein's. The act opens with a five-minute address by Loney Haskell, who diplomatically paves the way by asking you not to take Mr. Faust seriously. Finally the baseball enthusiast appears in field regalia. He attempts to sing the "Star Spangled Banner" and chuckles with glee while the stage hands march round him carrying small American flags. He follows this with a childish recitation about a mule. This in turn is succeeded by a monologue about the Giants. Concluding, he cavorts about the stage imitating a railroad train and the "mooing" of a cow, finishing with some illustrations of the various methods of pitching, batting and baseliding of the various baseball celebrities. The majority of the audience did not participate in the "kidding" worked up. Vaudeville must be desperate when it will attach an "act" of this sort to itself; also, vaudeville must be lifeless to endure it. *Jolo.*

Juggling Millers.
Hoop Rollers.
8 Mins.; Full Stage.
Olympic (Nov. 12).

A young man and woman, neatly attired, go through the fastest possible kind of what is now conventional routine, winding up with two novel tricks for a finish. The first is juggling hoops with fire in the center, and the closing trick tossing paper hoops out into the audience so they will reverse and fly back on the stage. An excellent turn for opening position on any bill. *Jolo.*

NEW ACTS IN "POP" HOUSES

Faye and Tennie.
Songs and Dances.
14 Mins.; Three (Special Drop).
Grand (Nov. 12).

A "sister act." Their special scenic outfit is all to the flowery, but why one of the girls wears slick looking winter raiment during a spell in a summer garden is hard to understand unless it gives her a chance to introduce "When You Kiss An Italian Girl." But she looks neat in that white winterish garb anyway. The girls start out as though they were putting on a "production," using a sawing to give the opening number the effect that "pop" houses generally miss when a "sister" team shows. The finale is the girls singing "By the Mississippi River Shore" and dancing to its refrain. This got the results much of the earlier preliminary skirmishes lost. The girls with their looks, scenic paraphernalia and willingness to sing and dance should keep going in the smaller houses. *Mark.*

Walsh and Eddy.
Singing and Talking.
16 Mins.; One.
86th Street.

"If you went in to buy your dog a muzzle and the man wouldn't put it on for you, what would you do?" "I'd put it on myself." By the time this man and woman were forgiven for this one, they pulled the one about the drunken king beating his three wives because a king full beats three queens anytime. There were many more. Even the paper was used for slapping purposes. Besides this talk there are songs that guitar-like instruments are used with. In one song the fellow let loose some yellow philosophy. The girl might have some idea how to dress for the stage, but there was no reason for the skating costume worn at the start. *Jess.*

Edith Haney.
Character Songs.
12 Mins.; One.
Murray Hill (Nov. 12).

Miss Haney is a very little girl. A dressing room made out of her umbrella is the start with the music stand borrowed from the leader. Time is here wasted without results. Miss Haney first appears in a country costume but changes into a "Dutch Boy" for the first number. The second is a French soubret. The act closes with a "kid" song. Miss Haney is a cute little person. On the small time the act she is doing ought to fit very well. This will be good training for her. *Jess.*

Sweeney and Rooney.
Dancers.
8 Mins.; One.

Sweeney and Rooney (two boys) dress in blue suits, wear straw hats, carry canes and dance in tan shoes. The boys offer team-stepping all the way. They seemed a trifle nervous throughout. It marred the finish. The dancers will improve with time. They have a neat act for the "pop" houses. *Mark.*

Louis Morrell and Co. (8).
Sketch.

21 Mins.; Full Stage.

A young girl from Olean comes to New York to go on the stage. It looks soft for her, but after two years she's a bit discouraged. She resides in a furnished room house. Also residing there are a newspaper reporter and an actor, both broke. The fourth character is the landlady. Reporter sells a story for ten dollars, buys some food, gets the actor's suit from the tailor's where it is being pressed so he can look for a job, and after planning all the things they are going to do with the remainder of the ten, they decide to send the girl home away from the lure of the white lights and "chasers" who own autos. The sketch has sufficient mawkish heart appeal, with a plentiful inoculation of comedy speeches, to go over "big" on the small time, but it is not modern two-a-day material. None of the acting is good and most of it is very bad. *Jolo.*

Myrtle Rutler.

Pianolog.

8 Mins.; One.

Yorkville.

Myrtle Rutler is wrong. Myrtle is a young girl. The experience she is now getting may do her more good than all the advice that could be dished out. The girl has personality and a pleasing delivery, but her material is very poor. Music-box imitations on the piano are considered obsolete now, and in fact any trick playing by a girl after the many men working the piano is little more than useless. Myrtle will have to stay on the small time for a while. She should try and secure songs of the Willa Holt Wakefield variety. It would not be a bad idea to ask permission from Miss Wakefield to use some of her old material to use in the developing process. *Dash.*

The Whaleys.

Musical.

12 Mins.; Parlor.

86th Street.

The Whaleys are two boys who seem to be quite new to the stage. When more used to it, they will get along more easily. The boys play the xylophone pipes very well and do not take too long with their numbers. Just before the finish the two use a set of bag-pipes and the drums. There is not enough to warrant the presence of the flashy drums the big one being held in the air on a stand. The Whaleys ought to get plenty of work on the small time. *Jess.*

Ruth Alvoy.

Songs.

11 Mins.; One.

Ruth Alvoy is a blonde with a sweet voice. She dressed in black Monday night and sang three songs. Half of the time the rain acted as accompanist but the singer got good applause nevertheless. Her voice is of excellent range, has quality, but lacks volume. For a "pop" audience her "Lonesome" number is it. If that patter of rain on the roof hadn't been so strong Miss Alvoy's hit would have been more emphatic. *Mark.*

Premium Trio.
Instrumentalists.

15 Mins.; One.

Murray Hill (Nov. 12).

This act registered some big hit at the finish after playing a couple of selections of the classical type by swinging into a rag-time medley, closing with a regulation "Turkey Trot." A girl plays a violin throughout, while two boys are accompanists on banjo and guitar. The three look well and have the right idea of playing popular music, but they should either drop one classical selection in favor of a popular melody or place another popular selection just before the finishing number. With this change an early position on a big time bill would fit them. *Jess.*

S. R. Lewis and Co (8).

Farcical Sketch.

20 Mins.; Full Stage.

A story so old and threadbare it wouldn't be new to the youngest vaudeville patron. An old man, with the inevitable gray side whiskers, goes out for a lark, as does his son-in-law, because their wives are away in the country. The younger chap meets a soubret and gives her one of the old man's cards. Old man's wife returns unexpectedly. In comes soubret. Farcical complications trying to explain her presence. *Jolo.*

Sid Franklin.

Clay Modeler.

9 Mins.; Two.

Grand (Nov. 12).

Sid Franklin looks young but his act looks old. That is, his style of dressing, form of equipment and manner of working his subjects are just the same as when clay modeling was first introduced in this country. However, in the "pop" houses Mr. Franklin will receive attention. The framework of his modeling rack might be repainted or regilded or reburnished in some way. *Mark.*

William H. Sloan and Co.

Comedy Sketch.

13 Mins.; Interior.

Mr. Sloan and his company (two women) are using some well worn prop ideas. Mr. Sloan is a German comedian. One of the women sang a song before the comedian appeared. An old mistaken identity plot is used as is a burlesque poker game, the main comedy coming through Mr. Sloan sitting over a plumber's heater during the game. In "No. 3" position, the act couldn't get over. *Jess.*

The Winning Four.

Singers.

10 Mins.; Four.

The Winning Four comprises a female quartet of young girls who acted as if they were pupils from some conservatory of music. There is nothing to recommend the act. *Jolo.*

Bat Wynn.

Songs.

11 Mins.; One.

Bat Wynn is a songster. He has selected the latest songs, but does nothing with them. *Jess.*

Marguerite Starr.

Songs.

12 Mins.; One.

Academy of Music (Nov. 12).

Marguerite Starr seems to be a young woman of prima donna tendencies who listened to poor advice, and became a "rag" singer instead. Her friends present Sunday were so enthusiastic they started to applaud when she appeared, though no one else in the house had ever heard of her. The young woman is a passable blonde, wears good clothes, and changes for each song, but she can't sing "ragtime." Miss Starr's looks and voice entitle her to a place upon the stage. She might try to find that place without wasting her time trying to be a "rag" "single." *Sime.*

Vaughner and Lorraine.

Singing and Talking.

16 Mins.; One.

Murray Hill (Nov. 12).

A colored team of the usual sort, the big fellow being rather funny and the woman looking well and dancing in a pleasing manner. The man has a fair voice, the girl is lacking in this department. It is a good act for the small time. *Jess.*

Belle Jeanette.

Songs.

12 Mins.; One.

Olympic (Nov. 12).

Little Belle is just a little girl who sings songs, five in all, a soubret number, an Italian, "Yiddish" and two "coon" songs. They sound pretty nearly alike. There is no visible attempt at characterizing. Still, the girl is young and she has a chance. *Jolo.*

Minton.

Cartoonist.

9 Mins.; One.

86th Street.

Minton is a swift sketcher and in drawing a few fast pictures with the black on the white gets into good graces with his audience almost immediately. Minton can make good on the small time, without the flags. *Jess.*

Madame Ennuu.

"Radium Dancer."

8 Mins.; Full Stage.

Murray Hill (Nov. 12).

Madame Emmiau at times swings her arms, and at other times she stands still. Different color designs are thrown on her, which is an idea not very new. An act that ought to get over on any small time bill. *Jess.*

OUT OF TOWN

Don and Crawford.

Talk and Songs.

12 Mins.; One.

Wigwam, San Francisco.

Don and Crawford offer a good line of talk and finish with two songs. Don puts over the comedy well. Crawford works "straight." He is neat in appearance and equally as good. The talk should be worked a little faster. Both men have good singing voices. The act scored big in an early position. *Hazel.*

COLONIAL.

Bayes and Norworth (New Acts) late co-stars in "Little Miss Fix It," are the big card, unquestionably a "draw" at the Colonial.

The Carbreys Brothers were on second and these boys with the loose legs and nimble feet had 'em going long before the finish. They never leave the stage, don't stall, and put in a strenuous eight minutes of foot work.

The Murphy-Nichols combination put on full steam with "From Zaza To Uncle Tom" with big laughing results. Conroy and LeMaire in the fourth position, undaunted, sailed in and tried.

"The Police Inspector," with Scott Siggins in the principal role, held interest and evoked occasional laughter with some of the remarks of an Irish female character done by J. J. Williams. There are other characters but Siggins' support is not as strong as it might be. In affecting a careworn, troubled look to give the inspector more of a serious, austere and stocial aspect, Siggins makes the face lines too heavy. A lighter shade would make the effect less theatrical. At times Siggins hisses his words when a more modulated tone would be just as effective.

Leon Rogee appeared after the intermission, and with his clever imitations rung up a hit. Rogee is a capital entertainer and held up his own with the Colonial talent.

After Bayes and Norworth, Ashley and Lee showed. It was rather hard going at first but they pulled up strong, their singing finish making them all the more solid.

Conroy and Neptune (New Acts) with their pretty diving act closed. The Lessos (New Acts) opened. *Mark.*

Lucille La Verne and Co. (4).

Comedy Sketch.

20 Mins.; Full Stage (Special Set). Keith's, Boston.

Lucille La Verne convinced theatre-goers in Boston, when a member of the stock company. Miss La Verne is still very clever, but her vehicle for vaudeville is not what it should be. Her portrayal of a darkey on the style of the "Uncle Tom's Cabin" fellow, from Georgia, was an excellent piece of work. The sketch is called comedy. What laughs there were in the piece—and those were very few—were furnished by her. Miss La Verne—who is no lightweight—portrays a young "buck" of the kind seen in pictures, and who might have existed "before the war." Barefooted and in tatters, with a "Moorish mixture" makeup; a good dialect and a natural aptitude for getting the audience, Miss La Verne made a great deal out of very little. Miss La Verne is clever. She never loses the character. Miss La Verne is too clever to waste her time and talents on such nonsensical material. *Goolitz.*

THREE ROMEOS

The latest musical comedy in town is "The Three Romeos." It opened at the Globe Monday night. It is financed by a new firm, the Dreyfus-Fellner Co.

Whatever else may be said of the show these unknown people are certainly not pikers. The scenic investiture, costuming and properties must have totalled a very tidy sum. Then there is the cast. It was undoubtedly recruited from the best talent available.

As amateurs in this field of endeavor—in this country anyway (perhaps they are foreign impresarios) the Dreyfus-Fellner people could be pardoned for falling into the mistake of accepting for their initial presentation the book of R. H. Burnside.

For several years now the critics have been berating the authors of modern musical comedy books for the absence of plots. Here for once at least is a surfeit of plot. In fact there is such a quantity and complexity of story that it is quite impossible to follow the three acts. After each musical number the story took on a new twist, starting everybody rushing about once more.

It is really a pity, for there is much to commend in "The Three Romeos." One of two things should be done with the piece either discard three-fourths of the farcical entanglements or dispense with the music, chorus and some of the characters, and transform it into a rapidly moving "legitimate" farce comedy.

Upon investigation it would undoubtedly be disclosed that "The Three Romeos" was first written as a farce without music. With the exception of two or three women who were supposed to have long since arrived at the age of discretion, all the rest of the people in the piece were "regular devils." They were the most industrious aggregation of flirts ever gathered together.

The lyrics were excellent throughout, almost Gilbertian at times. Had they been credited on the program to one of the standard English lyricists instead of to a man heretofore known only as a stage director, our metropolitan theatre-goers with a penchant for everything bearing the label of an importation, might have given more appreciation to that contribution. Mr. Burnside need have no cause to be ashamed of any portion of his diversified and variegated efforts. He is credited as the author, lyricist and stage director. Raymond Hobbell is responsible for the music, which is very tuneful at times—but only at times.

Of the principals, the weakest are Shirley Kellogg, a pretty girl only, and Alfred Kappeler, who has a tenor voice of parlor dimensions.

The principal comedian of the show is Fred Walton, heretofore a pantomimist. This is said to be his first attempt with a speaking part. He has established himself already in the front rank as a character comedian. Mr. Walton has grown a trifle heavier since he appeared in New York a few years ago in the vaudeville houses.

His pantomime work, now enhanced by oral accompaniment, is always a rare treat.

Ethel Cadman, who attained popularity through her vocal pyrotechnics when of "The Acadians" is not accorded a similar opportunity in the present role, but given more scope for acting, in which she is deficient. Mabella Baker has only one scene in the first act, as a rather shrewish maiden aunt and was more than acceptable. Georgia Caine has the principal feminine role and never for a moment permits you to forget it. She "hogs" the centre of the stage on all possible occasions and conducts herself with an assurance that stamped her as being completely satisfied with herself.

William Danforth, as a gay rounder, was a pleasing personality. He was especially good in his scenes with Walton. Fritz Williams, as usual, gave a careful, immaculately dressed, painstaking performance. Occasionally the "painstaking" was too apparent. Fred Lennox is a good comedian reared in the "school" when it was expected of a comedian to write his own "gags" and depend on them for a personal hit, regardless of whether it interfered with the general results. That incomparable artist Elita Proctor Otis had a thankless part as a forceful dowager.

Nearly all the musical numbers are illustrated by "props" of one kind or another. For instance, in a topical song on shopping, a piano was transformed into a millinery emporium. To describe a flirtation in a restaurant, the lights are lowered for a moment and a table with food is shown. For a "Humpty Dumpty" song the two participating in it carry manikins. In a "moon" song the chorus men lift the tops of their silk hats and display lighted "moons." At another time the chorus girls carry illuminated bouquets.

These accessories are obsolete in the metropolis, but "on the road" such things may be very much appreciated.

"The Three Romeos" may not quite come up to the modern musical comedy standards of New York; but if it doesn't, and the Dreyfus-Fellner people have the courage to give it a fair trial en tour, the piece stands an excellent chance to yield them sufficient returns to repay the enormous investment. *John.*

OTTERBEIN GROWING.

Otterbein, Ind., Nov. 15.

After many years of waiting, Otterbein has been put back on the legitimate traveling list, an attraction, "Ole Peterson" showing here Nov. 15.

With a newspaper now making money and electric light plant on the way, Otterbein expects to be heard from.

The Lake Erie road trains stop at Otterbein daily to take on water, and now and then a passenger. The New York Central trains go through here, too, but they don't even hesitate.

MOULIN ROUGE

During the past month there was a good opportunity about New York to get an idea as to the joys of a sailor's life. Even after seeing the boys around Broadway in gala attire and the ships on the river in full electrical decoration it was generally conceded that the sailor boys were up against a pretty tough proposition. About once every six months, if they are lucky, a three-day shore leave is granted and then the boy with his full six months' pay in his pocket sallies forth with but one object in view, to get as much fun as possible out of those three days. Last Monday one of the sailors started what was to have been a three-day celebration by dropping into the Casino, Brooklyn. What was more natural, than to start a celebration with a burlesque show, where girls, music and hilarious fun are supposedly the basic principals. But then he who stands ready to defend the honor of his country must be ready to stand all sorts of hardships and disappointments, so when the first part and olio were over, the sailor boy in a resigned manner only said "My, that's awful" as he slouched out of the theatre.

He only said three words but all the pent up feelings of a boy who had waited in patient expectancy for six months and whose hopes were suddenly dashed to the ground were expressed.

It was probably back to the navy yard for sailorboy. He won't care now how far they send him on the next cruise or whether he ever comes back.

Some of the audience returned to see the second part.

At the opening of the burlesque Corinne De Forest in a lively manner lead "You Needn't Go to College If You've Been to College Inn." It got three or four recalls because Miss De Forest was out in front laughing, working and dancing. The manager, producer or stage manager might have observed the difference in the manner in which this number went over from the others, and if they did, why didn't they put some one out ahead of a couple of the other numbers in the same way, or didn't any of the trio of officials take any more interest in the proceedings than did some of the chorus girls, who probably becoming used to seeing the numbers go off without a hand worked in a lackadaisical manner knowing what the result would be?

Further couldn't they see that the Lee sister, in the chorus, possessed the necessary dash and personality to lead rag numbers, so why tie her down to only one number near the finish that never gave her an opportunity? Were they also blind to Willie Mack that while possessing a good voice he was getting nothing from the three or four numbers he was leading and wouldn't it be better to place one of the girls at least with him to lead these numbers so that a dance might help in boosting them over?

Then why were the colored lights switched on for the chorus of every

number? Did they improve the looks of the girls, or add to the prettiness of the staging, or were they simply hiding the girls the audience wanted to see?

And the comedy. Why do burlesque comedians think that "cockroach" is a funny expression; why is expectorating on the stage considered something to laugh at. To the housewife a cockroach is a pestilence, and in every public conveyance spitting on the floors is punishable by fine and imprisonment. Why not subject the comedians to the same ordinance? If allowed to return to earth one hundred years hence, will burlesque comedians still think that sitting over a fire, "doping" a man and taking his money, and counting money ("one for you and two for me") are funny bits.

As to the olio. Wasn't there anyone connected with the show who could see the white suit worn by Willie Mack in his vaudeville specialty with the Lee Sisters was soiled and unbecoming, and gave a bad impression from the start? Also that the solo by one of the Lee Sisters was out of order. If the advice didn't come from the show folks, why didn't the girl take her cue from the manner in which the audience received it?

In the unfinished sketch of George X. Wilson and Lillian Thurston there was nothing to wonder at, except probably as to the author.

Mike Nibbe, Ed Nibbe and Marie Bordeaux also had a conglomerate of what only caused one to wonder why as good a comedian as Ed Nibbe should waste so much valuable time.

Torroni Troupe of bicyclists finished the vaudeville.

As to the show. If burlesque, as many contended, is the coming form of entertainment and "The Moulin Rouge" is an example, then there must be something wrong with something. *Dash.*

PERHAPS ANOTHER DIVORCE.

Chicago, Nov. 15.

May Yohe, once Lady Hope, and afterward the blushing bride of the son of ex-Mayor Strong of New York City, is married again. She is now privileged to sign herself Mrs. Jack McAniff, if she feels so disposed, but judging from pretty authentic reports that are in circulation along the rialto here, the "Lady" will continue to use the name by which she is best known to the theatre going public.

Since their arrival here they have been stopping at the Saratoga Hotel, where they have been conspicuous figures among the crowd that gather nightly in the cafe.

Very recently they have not been seen together quite as frequently as of yore. Now comes the rumor that the ex-king of lightweights has been a bit rough with his actress wife. It would seem that the couple are already dangerously near the parting of the ways, as she is known to have been in consultation with attorneys here within the last week with a view of securing another divorce.

MERRY MAIDENS

Philadelphia, Nov. 15.

"The Merry Maidens" at the Empire this week just falls short of being a good show, due principally to the lack of speed and action throughout the two pieces, "Studio Life" and "The Dashing Widow." Both pieces are misleading in title. There isn't any "life" in the studio, where "life" is expected when one connects the thought with living models and the dash of the widow never becomes prominent enough to cause alarm as to her limitations.

Still the visitors to the Empire have been pretty well seasoned with what they have had to put up with and did not expect very much from the "Maidens."

The Empire is run on the "clean-up" plan. This necessitated the shifting of Chooceeta to the Trocadero for the week. For some reason Chooceeta was working very quietly and under more clothing than usual. She might just as well have been kept with the "Maidens" for her mild dancing, even with a bit of "cooch" would not have disturbed the Empire audience, who accepted some talk and business from Murray J. Simons which was not just "straight" and laughed over it. It may be that the Empire patrons want a little bit of spice with their shows, at least they did not seem to mind Simons and once or twice he was pretty close to the edge.

The fault with "The Maidens" show is that the opportunities are not made the most of. When the curtain went up on a stage full of good looking choristers, with a bunch of "ponies" in black tights and velvet blouses and "artists" caps, it looked as if it was going to be a regular show, but the girls did not stay very long and when they did come back they still wore the same black tights, which appeared pretty often throughout the show.

There were some changes, sufficient for the number of times the girls were on, but had they been employed as they should, more would have been needed. Probably that's the answer.

"Anyway there is too much time devoted to comedy "bits" which are all along familiar lines and too old to be funny. The Empire audiences laughed at them and seemed to enjoy the show right through, but the Empire crowd will laugh at most anything. It's a shame to think of what a real good laughing show is going to do to that bunch—if one ever reaches here.

Along with Simons is Mike J. Kelly, who carries away the honors in the first part as a Frenchman and follows along with Simons in the role of an Irishman in the "Widow" piece. The contrast does not favor Kelly for he works as slow as Simons does. The piece drags very much. The fault is probably with the book. From the time the chorus makes its first exit until the finale there is never enough speed or snap to the show. Some union-suit models were displayed in a frame in the first part with-

out starting anything and the Era Comedy Four, an added attraction, just about passed through on their singing. It was a dandy opening for the colored four to put over a riot, but it wasn't there. Only for the singing, the act would have flopped.

One or two numbers landed solidly, Anna Meek Bonner putting one over for eight encores with the help of the comedians, working it up with a little rough stuff, while Lilla Brennan, a dandy little soubret, who is the life of the show, made a lot of headway when given a chance. There isn't much for Miss Brennan to do, which is a mistake. Even "Maggie" Utter, the "Frisco Frolic" put one over when she pulled several girls out of the line to help her in "Splash, Splash."

Joe Phillips, Alf Bonner and William Harris appear at intervals, the former making himself useful at the head of two or three numbers, while Harris makes a satisfactory "straight" and doubles well in the character role of "Klondike Mike."

"The Merry Maidens" could be whipped into a good show with something lively to work with, for the company is made up of capable people who are handicapped through lack of the right kind of material. A leading woman with a voice would help, leaving it for Miss Bonner to show off her handsome costumes.

There is no reason why the chorus should be kept out of sight, and so much time wasted with the old money changing and duel bits which are strung out to draggy lengths.

The second piece is the better of the two, but the whole show lacks speed and until this is injected "The Merry Maidens" must be content to linger among the ordinary class.

George M. Young.

BRINGING BACK "SKULLS."

Boston, Nov. 15.

"Skulls" are being used again by the Globe theatre. It is many moons since that style of paper has been taken at the door of the Boston playhouse. It is understood that some years ago, the Boston Theatrical Managers' Association agreed to discontinue the window display for which "skulls" were given in return for window privilege. The first two nights in the week used to mean that more than half of the house was filled with that style of deadhead. It caused such a loss of money to the management especially to the good attraction—for the "skull" holder was particular as to the style of entertainment that he witnessed—that the window display paper was entirely discontinued.

How the Globe theatre has managed to break away from the managers' "skull" advertisement understanding is a conjecture. It is so long a time since the window "skull" has been in vogue that to the present younger generation of theatre-goers, it is something new.

FIFTH AVENUE.

There's no help for the Fifth Avenue show this week, unless it was changed about after Monday evening. If that happened, it meant the removal of an act or two. One number, Caroline Franklin and Co. left the program after the Monday matinee. Replaced by Emily Green and Co. (New Acts), the show remained in the same condition.

The slowness of the opening portion affected all the acts to follow, starting with Mary Elizabeth in the "No. 4" position. It extended to the headliner, Blanche Walsh, appearing for the first time in New York vaudeville with "The Thunder Gods" by Arthur Hopkins. The playlet was described as a New Act and appeared in that department in VARIETY (Oct. 7, '11) when first produced in Chicago.

"The Thunder Gods" is an emotional dramalet, with an electrical effect for a big finale. The connection was not properly made Monday evening. The lightning bolt did its deadly work, but the explosion that should have simultaneously accompanied it was a trifle delayed. As the Indian squaw who calls upon her own God of Thunder to bring back the white husband, about to desert her for his home in the east, Miss Walsh's opportunity only arrived for a few moments at the finale. She seems to make a repressed effort to meet it. The bit didn't strike home as real. Had the music stand lights been turned off during the piece, it would have aided the atmosphere sought through a somewhat elaborate mountainous setting. John E. Ince was of Miss Walsh's support, and left the most favorable impression.

Miss Walsh is entitled to a more advantageous hearing. The Fifth Avenue, with the cold weather against it, held a large house, of which the star drew her quota.

The hit of the show immediately followed in Kate Elinore and Sam Williams, as "The Irregular Army." Miss Elinore and Mr. Williams, reappearing in vaudeville after a season as the sole laugh at the Winter Garden (excepting Frank Tinney) was a big item in the Fifth Avenue bill. Miss Elinore found as little difficulty as ever in obtaining those peals which denote the successful fun-maker. Mr. Williams' Winter Garden experience has greatly improved him as a "straight." He worked much better than before, and perhaps with more confidence. His songs also were agreeable. Their score was a big one, and the program needed them.

Following the first three turns, which meant two failures after a "dumb" opening, Miss Elizabeth (though in a usual good spot "No. 4" at this house) had to work against the odds. It was too bad, for this really clever girl is having her first showing in a big time theatre. She is a thoroughly good performer, sings ably, and tells her little stories in a very fetching way. Her "Don't Mention My Name" number was especially well delivered, while she made her closing song "Marry The Fellow" count unmistakably. The audience commenced to like Miss Elizabeth almost immediately. She does not de-

HAMMERSTEIN'S.

Monday was quite cold. The metropolis was in the throes of its drop in the temperature for the current season. Promptly at eight o'clock the overture at Hammerstein's with a fine sense of the fitness of things, began the evening's entertainment with a rendition of last year's song hit entitled "Winter."

The Zoyorros (New Acts) was the first turn. Bissett and Scott followed and earned applause from the few assembled thus early. "Dick", the handwriting dog, entertained for a while, and was followed by Marie and Billy Hart. Miss Hart sprained her ankle during the afternoon performance and was compelled to eliminate her dancing. But this did not deter her from ascending the slack wire and going through the remainder of her routine. It was certainly an heroic effort.

George B. Reno and Co. and his "Misfit Army" were, if anything, funnier than ever. The tall man and the dwarf are now made up to resemble "Mutt" and "Jeff." Reno is an artist in his "humoring" of the laughs. Walter S. Dickinson (New Acts).

McIntyre and Heath closed the first half with "The Man from Montana." They have no competitors in their field of endeavor.

Frank Milton and DeLong Sisters opened the second half. The edge was taken off Milton's "rube" through having been preceded by Dickinson. Barry and Wolford were out of the program owing to the illness of Miss Wolford's mother.

Toots Paka and her Hawaiians offered their unique and artistic musical and terpsichorean turn to their usual big applause and had to bow several times before permitted to depart. Howard and Howard, on at 10.45, suffered a bit from the lateness of the hour, but won out handily. The Seven Picchianas closed the show. Charles V. Faust (New Acts).

Jolo.

pend upon "clothes," making no changes, but looks very pretty.

A lively interlude as "No. 5" was brought about by Charles Cartmell and Laura Harris, with songs and dances, without the act's former closing in "one." They did so well it paved the way for George Austin Moore and Cordelia Haager (New Acts).

The Six Abdallahs closed the bill with fast acrobatics of the Arab style, with a little of the Bards work mingled in. Froelich opened the show. He is a slow cartoonist, without any comedy. The "transparency" bit brings a laugh only from those who have not seen the cheap device on sale. Vaudeville seems to be going at too fast a clip nowadays to have a cartoonist open the show. By and by the booking men will realize how important that opening spot is. If they don't think they will, let them drop in the Fifth Avenue this week, and catch Froelich struggling for thirteen minutes in a position that demands action, with comedy if it can be had. The two turns that came right after helping to crimp the show were H. T. MacConnell and Co. (New Acts) and the Green sketch. *Nine.*

ALHAMBRA.

Along with the first touch of winter the Alhambra audience seemed to be itself again. The enthusiastic part of Harlem was there Monday night. The house was very well crowded only a few seats downstairs being unoccupied. The performance was smooth in every detail, and went big from start to finish.

Rock and Fulton headed the bill. They were given a warm reception in their big act. One new number has been given to the chorus people. It is a "Turkey Trot" song.

"The Great Suggestion" interested to a degree, closing the first part. The sketch fitted into this bill and went well throughout, the finish having just enough comedy to counteract the intensity gone before.

The Paul Azard Trio appeared in opening position, though Wentworth, Vesta and Teddy were programed. The hand balancing act is a good one and gains much by the appearance of the two men and the girl. The routine is swift, and for an opening act the trio did splendidly.

In a ventriloquial specialty Hilda Hawthorne quite overshadows any of the others of her sex doing this sort of work. Miss Hawthorne never forgets who is talking and there is not the slightest difficulty in understanding anything she says or makes the figure say. With a "Yodie" song for a finish Miss Hawthorne caused a racket seldom heard so early in a bill.

McMahon and Chappelle were placed very early, "No. 3." This, however, made little difference after the patter by the principals done in front of the railroad drop. This talk was the big scream of the evening—and the Alhambra audience can laugh. The "Pullman Porter Maids" are still working fine and help the acts along immensely.

At this house "audience singing" is liked. When Will Dillon was through with the regular part of his act, which went very well, he came back, and, with the aid of two "plants" and a voice in the gallery (not planted), he caused a small-sized riot. Mr. Dillon really went big enough without the "song plugging," but the audience will have to be blamed.

The excellent clowning of the comedian in the musical act of Waterbury Bros. and Tenney helped to gain much favor. The act is pleasing all the way. Opening the second part it did more than was expected of it.

Rough-house comedy, done to perfection by the Bison City Four, caused the audience to shake. Besides this the four fellows have excellent voices and their finishing number, "Chanticleer Rag," is a gem in the vocal line.

Rawson and June are always interesting. Closing the show with their boomerang throwing they were very successful.

Jess.

ACTORS' FUND MEETING.

A call to the members of the theatrical profession who are members of the Actors' Fund of America, for a special meeting to be held at the Lyceum theatre Dec. 12 at 2 p. m., when the board of trustees will submit for discussion several amendments to the by-laws.

COLUMBIA.

Five disappointments at the Columbia for its Sunday vaudeville program amounted to almost a calamity. At least it was a calamity for the show. The final portion of the bill saved it. This was happily accepted so well the big audience left pleased, but only after a long wait.

The rain spoiled business somewhat. While the body of the house was fully occupied, the boxes were light, which indicated the money in the box office wasn't up to the usual mark.

Some of the disappointments came so suddenly no time could be taken to write out cards for the newcomers. Thus the Sully Family were carded as "Nazarre and Co." (the latter one of the disappointments). The Sullys arrived on the emergency call without the special set for their new act, so gave the old "Suit Case" skit instead. They did excellently with it under the circumstances. The former youngsters are now full grown young men, with the former "tough kid" of the family a rapidly developing comedian who can dance.

Odell and Kinley were billed as "Brooks and Brooks." They presented their regular turn, and finished quite strong with the acrobatics and dance. Sam Hood (New Acts) also had a card of a turn there a few Sundays ago (Will Lacey).

The show opened with Alfred Jackson. He quietly interested the audience with his pretty cartoons in colors. The Landry Brothers, four Marimba players, followed. They are from the "small time," and will probably return there, if they continue in vaudeville. The act makes no appearance, and displays not the least whit of judgment in selections. They tired the house with classical stuff.

Mr. Hood was "No. 3" and did very big. The next decided hit was Pietro, with his accordeon. He plays "Every Little Movement" and stretches his act out, but Pietro finished with current "rags" and that did the trick.

Next to last Duffy and Lorenz were another popular success. They were placed just right in this particular show, though having a hard bill to follow. Major and Roy, the "No. 2" Bedina and Arthur act, closed the show.

Simé.

Van Hoven, the "mad magician," did not play the Colonial this week as advertised. When Bayes and Norworth were suddenly assigned to the headline position it was found Van Hoven's magic conflicted with that of Jack Norworth's. Van Hoven was assigned to the Orpheum, Brooklyn, and Ashley and Lee switched to the magician's place at the Colonial.

Marie Hart sprained her ankle during the Monday afternoon performance at Hammerstein's, necessitating the curtailment of the Marie and Billy Hart act. In the evening she went through the entire routine with the exception of a dance. It takes nerve for a little woman to stand upon a slack wire with a sprained ankle. Women do these things, but men—never!

YORKVILLE.

Someone around the front of the house at the Yorkville needs to be called to attention before the generous patronage with which the house seems to be blessed begins to fade away. Tuesday night there were three men in the back of the house kicking up a disturbance during the entire performance, to the discomfort of both the audience and the artists. They were allowed to go along and annoy almost the entire audience without an usher even making an attempt to suppress them. It was very little above rowdism.

The entertainment the first half of the week was of an exceptionally good sort. A very good outlay of six vaudeville acts intermingled with the pictures afforded ample show. The house was crowded at 8 o'clock. Most of the audience remained seated until 10, when there was a general leave-taking. The show expired at 10:30.

Whittle, the ventriloquist, was one of the show's features, and the Teddy Roosevelt entertainer did exceedingly well. Whittle is doing a better act than he has heretofore shown. He has a quantity of bright, snappy talk, works it in capital style, and gets his entire routine over with a goodly amount of speed. As a voice-thrower Whittle is of the old school and one of the best. The greatest improvement is shown in the speed with which he is now working.

The Stillmans offered a travesty along the statue-come-to-life lines that gave the audience plenty of opportunity to laugh. The thing is pretty well worn, but the couple have found a few new ideas in the field and make the most of them. There is some really funny talk that went soaring at the Yorkville. For the present grade of houses the Stillmans have a nice smooth running comedy act.

William Robinson, formerly Cooper and Robinson, is essaying a single. Robinson caught the house just at bed time. When he appeared most were more anxious to see whether it was raining than to listen to him. Robinson does rather well as a single for the small time, but it is really George Cooper who gets the notice after seeing him alone. If anyone ever had any doubts as to the value of a "straight man" they should now see Robinson. They would realize what Cooper was to the old act.

The Rice-Elmer Trio closed the show with a very good horizontal bar and trampoline offering. The trio get some very good effects from the trampoline, one or two being new and very funny. It is a corking act for the pop time, and should do well opening in the small big houses.

Several of the pictures caught attention, although one or two were very old. The Hal Chase picture was the hit.

Kennedy Bros. and De Milt, and Myrtle Rutler, New Acts.

Dash.

David Schooler, the "boy Paderewski" and Louise Dickinson, the "miniature Mary Garden," have formed a new piano and singing act which opens next Monday at Young's Pier, Atlantic City, under James Clancy's management.

86TH STREET.

Just off Third avenue to the eastward on 86th street, the new theatre stands out in a flashy way. The auditorium is reached through a long lobby, alike to that at the Lincoln Square.

The inside of the theatre is a surprise. The house looks as though it could seat quite enough in its four shows per day to make things comfortable for the management. The lighting on the stage and off is excellent. The prices range from 10 to 25 cents. There are twelve boxes, each having about six seats, which sell for 35 cents. Smoking balcony lodges sell for 25 cents.

The new house is a "pop" vaudeville theatre operated by Moss & Brill. It is booked by Shea & Shay, and called "opposition" by the larger "small time" circuits. The theatre is opposing the Yorkville, nearby, a Marcus Loew house.

Tuesday evening the 86th Street was jammed full at about eight o'clock. The Yorkville people are what the artists would term a dandy audience. They are good natured and laugh when called upon.

"A Night in Chinatown" seemed to be the premier attraction. The company gained a good share of the laughs. The talk in one between the Irishman and the "Dope," although strung out for an unreasonable length of time, pleased the crowd and they laughed as long as it lasted. The pathetic bits also came in for their share of the applause. The finish must have reminded some of what used to happen across the road when melodrama was the big idea at the Yorkville.

The Great Millers were very popular with their excellent foot juggling. The act was the closing one and did their best when winding up the supper show.

The Three Days are two girls and a fellow who have played around here on the smaller time, but were known as Hathaway, Madison and Mack. The little dark girl still remains the most valuable asset to the act, the next being the fellow's voice. The two girls are wearing more changes than are generally seen on the small time, but some of them do not show class. The Whaleys, Minton, and Walsh and Eddy (New Acts).

The show is run in the regular small time style, pictures and acts alternating throughout. The piano player at times let loose and is quite a wonder with tricky tickling of the ivories.

Jess.

George D. MacIntyre, for eight years at the head of the Actors' Society and formerly connected with the Henry W. Savage, Shuberts and William A. Brady forces, has been appointed secretary of the Motion Picture Distributing & Sales Company, succeeding Herbert Miles.

Sadie Burman, chief factotum in the Albee, Weber & Evans agency, sailed for Philadelphia last Friday, with rumors of a bridal party having assembled at the other end of the route. All her relatives in the show business deny that Sadie is married, or even engaged. (She returned to the office Monday.)

ENGLAND HAS "WHITE HOPE."
London, Nov. 6.

On your side there seems to be a great deal of talk about the discovery of the "white man's hope." It will interest you to know that he has been unearthed over here. He is none other than a little man named Paul Murray, and he has just handed Jack Johnson a knockout. This he did by the aid of a hit which is first cousin to the "solarplexus." He calls it the "solar-injunctus." Some months ago the big fellow made contracts to appear at several halls for which Murray books, but he cried off on some of these engagements during his preparation for the fight with Wells. Paul went after him, but as there was no negative clause in the contract, the Judge non-suited the applicant. Finally new contracts were made out for Johnson to fulfill the engagements which he had burked. These were written on parchment, and the new clause was inserted, providing that Johnson should not appear anywhere outside the theatre in which he was engaged. Last week Johnson was at Sheffield, and it leaked out Friday that the following week in addition to playing Birmingham, he had arranged to do three matinees at the Palladium, London, making the trip between the two towns on the day of the matinees. When he finished Saturday night at Sheffield he was notified of the forthcoming injunction, and sure enough Monday afternoon, at the Palladium, it was handed to him. "Li'l Arthur" was up in the air at once, and promptly told Murray he thought England was a free country. The injunction was proceeded with, and finally Walter Gibbons, in order not to lose the services of Jack, wrote out an indemnity for \$1,250 per performance providing Johnson failed to put in an appearance for any reason whatsoever at Birmingham during the week. This more than covers any possible loss the Variety Theatres Controlling Co. could incur by Johnson's absence from Birmingham. It was a feat that puts Murray well ahead of all the other "white-hopes."

CALL HIM "HANK."

Between the years 1853 and 1860 a cherub first saw the light of day who was christened Martin Thurber Harrison Brown. When this child was seven years old, he rode a team of ponies with Nelly Brothers' circus.

In 1870, he was property man at the old Washington Varieties, Providence. In 1875, Brown was at the Theatre Comique in that town.

When Press Eldridge went to Hartford, a new end man was necessary in the Providence show, so Brown was picked for the place. His stage cognomen became in short Harry Brown, so styled by C. C. Corbett of one of the Providence papers.

There are twenty Harry Browns in-

cluding two colored Harrys, in the legitimate and vaudeville and with such a continual confusion of Harry's, this Harry wishes it understood that after forty-three years of close connections with the handle, he will hereafter be known as "Hank" Brown. He is now with Brown, Harris and Brown.

"Hank" was derived by this Mr. Brown while riding on a canal boat. While Harry is the impolite adaptation of Henry (and there have been cases where Henry's were known as Hanks) it never suggested to this Mr. Brown, though he not having picked up the Henry in the customary way, until one day during the summer he took a sailing trip from Albany to Syracuse on one of the latest models in fast going mule-propelled vessels.

The boat nearing Syracuse was about to run into an open lock (a device to raise or lower boats to the different levels along the canal). The captain noting the oversight of the steersman, called to a deck hand, "Look out ahead. Throw over the ank." The crew yelled back, "Capt. there aint no rope on the ank." "Rope or no rope, you lobster," bellowed the captain, "throw the ank over."

"That's good enough for me," remarked Martin Thurber Harrison Harry Hank Brown, as he jumped overboard and brought the anchor back to life.

Duffy and Lorenz.

Songs and Talk.

11 Mins.; One.

Columbia (Nov. 12).

Duffy and Lorenz are a new combination for New York. Mr. Duffy has played in vaudeville before, but Miss Lorenz is unknown to Broadway. She's quite apt to become acquainted however, for a sweeter appearing young woman upon the stage has seldom shown. The girl has magnetism to give away, and besides can sing a song very well. This she did while seated upon a settee, with Mr. Duffy beside her. But Miss Lorenz should have had that song as a solo, as Mr. Duffy did, in his nicely written lyrics of "Coupons," to the melody of an old time favorite. Duffy is a likeable young fellow too, with some personality of his own. The act did not accept the encore Sunday night. One more song is needed. Also why "Duffy and Lorenz?" The title should carry the Christian names, or "Mr. and Miss." But names or no names, Duffy and Lorenz can step right into the best houses, although when they arrive there, Mr. Duffy should not smear up his coat with powder from Miss Lorenz's arms, merely for the one laugh that is gotten from it.

Sims.

Max Bendix, who rehearsed the Fred C. Whitney London show, "The Spring Maid," and became ill with neuritis on the other side of the pond, has returned to New York to recuperate. He is still a sick man.

Brush, the magician, is touring Texas on a lyceum engagement that will keep him busy until next April. Volta J. Creager is again his assistant.

Dr. J. Wesley Hill, the New York divine and lecturer, has recovered sufficiently from the nervous breakdown that effected him early in the chautauqua season, to be able to sail for China and Japan where he will speak in the schools and universities on the international peace movement.

VARIETY'S

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(OUT IN DECEMBER)

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BILLS NEXT WEEK (Nov. 13)

In Vaudeville Theatres, Playing Two Shows Daily
(All houses open for the week with Monday matinee, when not otherwise indicated.)

NEW YORK
COLONIAL
Mabel Little
Valerie Bergere &
Laddie Cliff
"Hathing Girls"
Lind
Barnes & Crawford
Perry & White
Jones & Deeley
Robert Demont Trio

ALHAMBRA
Joe Howard & Mabel
McCane
Montgomery & Moore
"The Leading Lady"
Frosini
Four Huntings
Savoy Trio
Harvey Devora Trio
Lane & O'Donnell
Five Piroscopis

BRONX
Carrie De Mar
Frederick Hawley &
Co
Wilfred Clarke & Co
Flanagan & Edwards
Lyons & Yosco
Chinko
Weston, Fields &
Carroll
Charmers
Hilda Hawthorne

ORPHEUM
Norworth & Bayes
McMahon & Chap-
pelle
Will Rogers
Conroy & Le Maire
Leon Rogee
O'Brien Havel &
Kyle Co
Hathaway's Monkeys
Westworth, Vesta &
Teddy

GREENPOINT
Pauline
"The Police Inspec-
tor"
Murphy & Nichols
Merrill & Otto
Sutcliffe Troupe
El Cota
Avery & Hart

DUSHWICK
Rock & Fulton
Ashley & Lee
Lolo
Courtney Sisters
"Cheyenne Days"
Richards & Montrose
Will Dillon
Kratons

FIFTH AVE.
Macklyn Arbuckle
& Co.
Walter C Kelley
Florence Singers
Raymond & Caverly
Work & Ower
Linton & Lawrence
4 Queens & Joker
Ishamwa Japs

HAMMERSTEIN'S
Coombs, Bender and
Morgan, and Kath-
eryn and Violet
Pearl
McIntyre & Heath
Tempest & Sunshine
Three Keatons
Waterbury Bros &
Tenny

AMERICAN
Cook & Lorenz
Temple Quartet
Maxine & Bobby
The Berrens
Ben Beyer & Bro
Williams Brothers
Alexandra Sisters
(Others to fill.)

ATLANTA
FORSYTH
Toona & Indian Sex-
tet
Howers, Walters &
Crooker
Stepp, Mehlinger &
King
Gordon Bros & Kan-
garoo
Rita Gould
Keno & Green
The Glockers

ATLANTIC CITY
YOUNG'S PIER
Aida Overton Walker
Maurice Freeman &
Co
Bison City Four
Dennis Bros.
Schoeler & Dick-
son
Shelvey Boys
De Faye Sisters
(One to fill.)

BOSTON.
KEITH'S
Harry Von Tilzer
The Hold Up
Ed Hayes & Co.

Grace Freeman
Amoros Sisters
Kaufman Bros
Howard's Animals
Knight Bros & Saw-
telle
King Bros

NATIONAL
"Chimes of Nor-
mandy"
Josephine Joy & Co
Water Nymphs
Arthur Whitelaw
Rawls & Von Kauf-
man
Lukens' Dogs

BRIDGEPORT
POLI'S
James & Ronnie
Thornton
Ward & Curran
Gus Williams
Mrs. Annie Yeamans
Mr. & Mrs. Thorne
Ward & Fox
Alvin & Clark

CHICAGO
MAJESTIC
Mabel Fenton - Ross
and McKee Rankin
Violet Dale
"Ho nor A m o n g
Thieves"
Leonard - Anderson
Co
Geo. Spink & Pau-
line Welsh
Smith & Campbell
Robiedlig
Nate Leipzig
Clark Trio

CHICAGO
PLAZA
Nace Murray & Gris
Four Masons
Harry Webb
Alberto
Florence Hobson

CINCINNATI
KEITH'S
(Open Sun. Mat.)
Frank Keenan & Co
Simone De Beryl
Knox Wilson
Reynolds & Donegan
Welch, Mealy &
Montrose
Gordon & Marx
Redway & Lawrence
Albertus & Millar

COLUMBUS
KEITH'S
May Tully & Co
Jack Wilson Trio
De Koe Family
Jarrow
Mr. & Mrs. Jimmy
Harry
Roberty Trio
Linden Beckwith
Claude Roode

DALLAS
MAJESTIC
Macart & Bradford
Apiale's Animals
Madden & Fitzpat-
rick
Killarney Girls
Four Dancing Belles
Elly Barron
Chas. Marville

DAVENPORT
AMERICAN
Spook's Minstrels
Hays & Clancy
Twins
Berry & Wilhelm
Mabel Elaine

DENVER
ORPHEUM
Seven Belfords
Helen Grantley &
Co
Six American Danc-
ers
Conlin, Steele &
Carr
Cummins & Gladys
Dave Ferguson
Whiteman Ladies
Quartet

DETROIT.
TEMPLE
Bert Leslie & Co.
Colonial Septet
Eddie Leonard &
Mabel Russell
Marini & Bronski
Ed Morton
Fred Tallman
Ray & Rogers
3 Booleys

DULUTH
ORPHEUM
(Open Sun. Mat.)
Charles Grapewin &
Co
Carson & Willard
Pauline Moran
Connelly & Webb

Roehm's Athletic
Girls
Karl
Emeralda & Veola

FALL RIVER, MASS.
SAVOY
"Bill Jenks, Crook"
"Broncho Busters"
Yvette
Lewy & Dody
Scott & Wilson
Sharp & Wilkes
(One to fill.)

FORT WAYNE
TEMPLE
Pouchout's Ballet
Hyman Meyer
American Newsboys
Four
Burt Weston & Co
Jack Correlli Trio
Gilmour Sisters &
Brigham
Davey & Emerson
Ward & Fox
Alvin & Clark

FORT WORTH
MAJESTIC
Welch-Francis & Co
Musical Comedy
Howard Brothers
Yale Duo
Ralph Connors

HAMILTON, CAN.
TEMPLE
The Hanlons
Mack & Walker
Swor & Mack
The Rials
Campbell & Yates
McGuinness Bros
Santella

HARTFORD
POLI'S
Ryan & Richfield
Collins & Hart
Old Soldier Fiddlers
Nettle Carroll Trio
Jimmy Lucas
Nevins & Erwood
De Witt Young &
Sister

HARRISBURG
ORPHEUM
"Son of Solomon"
R A G Trio
Frank Milton & De
Long Sisters
Alex & Scott
Rudie Furman
Frank & True Rice
We-No-Nah

HOUSTON
MAJESTIC
Mary Norman
Chas. Ahearn Troupe
Musical Ladies
Three Nevares
Marie Sparrow
Josh Dale
Peters & O'Neill

INDIANAPOLIS
KEITH'S
(Open Sun. Mat.)
"Darling of Paris"
Chadwick Trio
Nelly Nichols
Brown & Newman
The Dandies
Corcoran & Dixon
Marselles

LAWRENCE, MASS.
COLONIAL
Tom Linton &
Jung's Girls
Neff & Starr
Geo C Davis
De Frej
Harry & Johnson
Muriel Window
La Giers

LOS ANGELES
ORPHEUM
Nat M. Willis
La Titcomb
Pedersa Bros
Six Brown Bros
Odiva
Mme. Panita
Adams & McDonnell
Scott & Keane

LOUISVILLE
KEITH'S
(Open Sun. Mat.)
Helena Fredericks
& Co
Ida O'Day & Co
Kenney, Nobody &
Plett
Victor Dever Trio

PITTSBURGH
GRAND
Eva Tanguay
Mrs. Gene Hughes &
Co
Fire Sautauds
Marie Fenton

Rayno's Dogs
Elida Morris
Chick & Chicklets

LOWELL
KEITH'S
Red Sox Quartet
Lucille La Verne
& Co.
Carlin & Penn
De Schelle Bros.
Four Bards
Monroe & Mack
Madden & Nugent
Paul La Croix

LYNN.
KEITH'S
Chip & Marble
Golden & Hughes
Claude & Fanny
Urs
Gordon & Kinley
Mysterious Moore
Scotty Levan
Les Mountfords

MILWAUKEE
MAJESTIC
W. H. Thompson &
Co
Musical Cuttys
Billy Gould & Belle
Ashlyn
Carlton
The Whittakers
(first American ap-
pearance)
Alma Youlin
Mumford & Thomp-
son
Cole DeLosse

MONTREAL.
ORPHEUM
Little Billy
Bernard & Weston
Frank Purcell & Co.
Mr & Mrs Connolly
Melville & Higgins
Joe & Co.
Josephine Davis
(One to fill.)

NEW HAVEN
POLI'S
Paul Dickey & Co
Howard & Howard
Fletcher Norton
Audrey Maple
Melody Maids & A
Man
Bradna & Derrick
Arthur Pickens & Co
Musical Spillers

NEW ORLEANS.
ORPHEUM
"Night in Turkish
Bath"
Golden's Trouba-
dours
"Corralled"
Burnham & Green-
wood
Clark & Bergman
Fred Hamill
Pone & Uno

NORFOLK
COLONIAL
James J. Corbett
Mr. & Mrs. Robyns
Victoria Four
Moore & St. Clair
Hickey's Circus
Toledo & Price

OMAHA
ORPHEUM
(Open Sun. Mat.)
Hermine Shone & Co
Wynn Bros
Primrose Four
Karl Emmy's Peta
Crouch & Welch
Williams & Segal
Three Lyres

OTTAWA
DOMINION
Bond & Benton
Nonette
Valletta's Leopards
Ellis & McKenna
Cameron & Gaylord
Ruth Belmer
John T. Murray

PHILADELPHIA
KEITH'S
Four Mortons
Strength Brothers
The Marquards
Hix City Four
Sam J. Curtis & Co
Charles E. Evans &
Co
Boyle & Brazil
Joe Jackson
Jacob's Dogs

PORTLAND, ME.
KEITH'S
Sittallahs
Kitty Ross
McCormick & Wal-
lace
Princess Elizabeth
Ernesta Sisters
Williams & Warner
Field Bros
Stadium Trio

PORTLAND, ORE.
ORPHEUM
The Rays
Mr. & Mrs. Jack Mc-
Creary
Seaback
Les Fraedrad
Lancton, Lucier &
Co
Knute Erickson
Mme. De Falliers

PROVIDENCE.
KEITH'S
"Romance Under-
world"
Bert Fitzgibbon
Astra Troupe
De Laur Trio
Franklin Ardell &
Co.
H. T. MacConnell &
Co.
Edwin George

Al Lawrence
The Grassers
(Others to fill.)

PORTLAND, ME.
KEITH'S
Sittallahs
Kitty Ross
McCormick & Wal-
lace
Princess Elizabeth
Ernesta Sisters
Williams & Warner
Field Bros
Stadium Trio

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H. T. MacConnell &
Co.
Edwin George

ROCHESTER.
TEMPLE
Lillian Russell
Wynn & Russell
Olivetti Trouba-
dours
J. C. Nugent & Co
Selerno
Peerless Macks
Sayton Trio
Rem Brandt

SALT LAKE CITY
ORPHEUM
"A Romance of the
Underworld"
Avon Comedy Four
International Polo
Tosmas
Three Hickey Bros
World & Kingston
Loa Durbyelle

SAN ANTONIO
MAJESTIC
Celli Opera Co
Marco Twins
Beatrice Ingram
Players
Ethel McDonough
Mab & Weiss
Georgina & Elmina
Art Raphael

SAN FRANCISCO
ORPHEUM
(Open Sun. Mat.)
Mazie King & Co
Ed. F. Reynard
Rooney & Bent
Lynch & Wheeler
"The Courtiers"
Mosher, Hayes &
Mosher
Arlington Four
Jane Boynton

ST. LOUIS
COLUMBIA
"Blackmail"
Rolfsona
Grace Cameron
Dylan & Lenhar
Lydel & Butter-
worth
Kely & Wentworth
Brent Hayes &
Moore
(One to fill.)

ST. PAUL
ORPHEUM
"Scrooge"
Wright & Dietrich
Mullen & Corelli
Patsy Doyle
Simeas Jockey
Two Du Gros
Ruby Raymond & Co

SCRANTON
POLI'S
"Everybody"
Harry Fox & Miller-
ship Sisters
Middleton & Spell-
myer
Aerial Bartlett
Ward Brothers
Rae Ellmore Hall
"Yankee" & "Dixie"

SPRINGFIELD, MASS.
POLI'S
"California"
Willard Simms & Co
Wm. E. Dickinson
Tom Kyle & Co
College Trio
Stewart & Marshall
Bertisch

SYRACUSE
KEITH'S
Bessie Wynn
Meehan's Dogs
Magic Kettle
Barry & Wolford
3 White Kuhns
Henry Horton & Co
Loney Haskell
Hedder & Son

TERRE HAUTE.
VARIETIES
Gee Jays
"Foolish Factory"
Hines & Remington
Harry Bloom
Kip & Kippy
Keith & Demont
Sadie Helf
Amann & Hartley
"College Boys &
Sarnthaler Troupe

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Keith & Demont
Sadie Helf
Amann & Hartley
"College Boys &
Sarnthaler Troupe

TOLEDO
KEITH'S
Geo. Felix & Barry
Sisters
Marinette Band
Sam Holdsworth
Hal Davis & Co
Sharp & Turek
LaTol Bros
(Two to fill.)

TRENTON
TRENT
"Dinklespiel's
Xmas"
Heim Children
Homer Miles & Co
Felix Adler
Mayme Remington &
Glick
Mint & Woertz
Herbert's Dogs

UTICA
SHUBERT
"Scrooge"
Sayder & Buckley
3 Marconitoni
Brooks & Harris
Louisa Stone
Wilson Bros
Muller & Muller

UNION HILL, N. J.
HUDSON
Sydney Drew, Lionel
Barrimore & Co
Kitamura Troupe
Sabel Johnson
Lester
Windsor Trio
Fentelle & Vallorie
Meynott & Ellison
(first America ap-
pearance)
Delmore & Oneida

WASHINGTON
CHASE'S
Kate Ellmore & Sam
Williams
Bell Family
Thos. Holer & Co
Silvers
Halfrey Barton &
Brown
Moore & Haager
Du Callion

WILMINGTON.
DOCKSTADER'S
Hymer & Kent
Marie Russell
Guliot & Moore
Flying Wards
Morley & Hanlon
Miller & Co.
McGarvey
Mr & Mrs Darrow

LONDON
PALACE
Bar Jay Gammon
Percy Troupe
Napierkowska
Nina Gordon
Fifne de la Cote
Edward Ferris & Co
Maurice Farkos
Speedwell
"Early Morning Re-
fections"
Ivy Aberdare
Hevers & Herman
Abbas Ben Zair
Troupe

PARIS.
"PRIMROSE" (comedy)—Comedie Francaise.
"DAVID COPPERFIELD" (comedy) (new)—
Odeon.
"LA COURSE AUX DOLLARS" (melodrama)
—Chatelet.
"LA VIE PARISIENNE" (opera bouffe)—
Varieties.
"BA FILE" (comedy) (new)—Vaudeville.
"L'AMOUR DEFENDU" (melodrama) (new)
—Gymnase.
"UN BEAU MARIAGE" (comedy)—Renaiss-
sance.
"LE BONHEUR" (comedy) (new)—Antoine.
"LA FEMME NUE" (drama)—Porte Saint
Martin.
"LE TYPHON" (spectacular drama)—Sarah
Bernhardt.
"PICKWICK" (burlesque comedy)—Athenes.
"LA REVUE DES X" (comedy) (new)—Bouf-
fes-Parisiens-Cora-Laparcerie.
"LES BERCEUSES" (comedy) (new)—Thea-
tre Michel.
"LE PETIT CAFE" (farical comedy)—Palais
Royal.
"LES DEUX ORPHELINES" (melodrama)—
Ambigu.
"LA REINE DE GOLCONDE" (opereffe)
(new)—Folies-Dramatiques.

PHILADELPHIA.
"TRAIL OF THE LONESOME PINE"—Broad.
"NOBODY'S WIDOW"—Garlick.
"THE ROUND UP"—Porrett.
"MISS DUELBACK"—Chestnut St. O. H.
"SNOBS"—Walnut.
"BABY MINE"—Adelphi.
"THE WEDDING TRIP"—Lyric.
"LOVE'S YOUNG DREAM"—Grand Opera
House.
"THE MILLIONAIRE KID"—National.
"TOO MUCH JOHNSON"—Westnut (Stock)
"THE CITY"—American (Stock).
DUMONT'S MINSTRELS—Ninth and Arch.

"MAGGIE PEPPER" (Rose Stahl)—Harris
(13th week).
"OVER NIGHT"—West End.
"SOUTHERN AND MARLOWE"—Repertoire—
Manhattan Opera House (3d week).
"SPOONER STOCK"—Metropolis (16th week).
"STOCK—Academy."
"THE BACHELOR'S BABY" (Francis Wilson)
—Grand Opera House.
"THE ENCHANTRESS" (Kitty Gordon)—New
York (6th week).
"THE GARDEN OF ALLAH"—Century (5th
week).
"THE KISS WALTZ"—Casino (10th week).
"THE LADY OF COVENTRY" (Viola Allen)
—Daly's (1st week).
"THE LITTLE MILLIONAIRE"—Cohan's (9th
week).
"THE LITTLEST REBEL" (Dustin and Wm.
Farnum)—Liberty (2d week).
"THE MILLION"—39th St. (5th week).
"THE NEVER HOMES"—Broadway (8th
week).
"THE PASSERS-BY"—Criterion (11th week).
"THE PINK LADY"—New Amsterdam.
"THE PRICE" (Helen Ware)—Hudson (4th
week).
"THE QUAKER GIRL"—Park (5th week).
"THE RED WIDOW" (Raymond Hitchcock)
—Astor (3d week).
"THE RETURN OF PETER GRIMM" (David
Warfield) (6th week).
"THE RUNAWAY" (Billie Burke)—Lyceum
(4th week).
"THE SIREN" (Donald Brian)—(13th week).
"THE THREE ROMEO'S"—Globe (2d week).
"THE WIFE DECIDES"—Weber's (2d week).
"THE WIFE HUNTERS"—Herald Square (4th
week).
"THE WOMAN"—Republic (10th week).
"UNCLE SAM"—Gaiety (4th week).
"VERA VIOLETTE"—Winter Garden (1st
week).
VIENNESE OPERATIC CO.—Irving Place.

BROOKLYN.
MME. SIMONE—MAJESTIC.
"MAGGIE"—Shubert.
"THE FASCINATING WIDOW" (Julian El-
tinge)—Montauk.
"THE SEVEN SISTERS" (Charles Cherry)—
Broadway.
"STOCK—Amphion."
"STOCK—Crescent."
"STOCK—Payton's."

CHICAGO.
LEW FIELDS' REVUE—American Music Hall
(4th week).
"THE CONCERT" (Leo Dietrichstein)—Black-
stone (6th week).
"OPEY LOVE" (Marguerite Sylva)—Chicago
O. H. (2d week).
"ALMA, WHERE DO YOU LIVE?" (Vera
Micheleni)—Colonial (2d week).
"THE MASTER OF THE HOUSE"—Cort (3d
week).
"THE WALL STREET GIRL" (Blanche Ring)
(4th week).
"MUTT AND JEFF"—Globe (4th week).
"EVERYBODY"—Grand O. H. (2d week).
"THE HAVOC" (Henry Miller)—Illinois (1st
week).
"LOUISIANA LOU" (Alex Carr)—La Salle
(13th week).
"AS A MAN THINKS" (John Mason)—Lyric
(1st week).
"A LOVELY LIAR" (Louise Dresser)—Olym-
pic (2d week).
"WAY DOWN EAST"—McVickers (1st week).
"A BUTTERFLY ON THE WHEEL" (Marie
Doro)—Powers (1st week).
"OVER NIGHT"—Princess (9th week).
"EXCUSE ME"—Studebaker (5th week).
"MCFADDEN'S FLATS"—Alhambra (1st
week).
"CHINATOWN CHARLIE"—Bijou (1st week).
"THE CAMPUS"—Crown (1st week).
"THE DOLLAR MARK"—College (1st week).
"THE HOUSE NEXT DOOR"—Haymarket
(1st week).
"THE TRAVELING SALESMAN"—Imperial
(1st week).
"MY FRIEND FROM INDIA"—Marlowe (1st
week).
"THE WHITE SLAVE"—National (1st week).

PARIS.
"PRIMROSE" (comedy)—Comedie Francaise.
"DAVID COPPERFIELD" (comedy) (new)—
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Varieties.
"BA FILE" (comedy) (new)—Vaudeville.
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O. H. (2d week).
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(4th week).
"MUTT AND JEFF"—Globe (4th week).
"EVERYBODY"—Grand O. H. (2d week).
"THE HAVOC" (Henry Miller)—Illinois (1st
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"LOUISIANA LOU" (Alex Carr)—La Salle
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"MUTT AND JEFF"—Globe (4th week).
"EVERYBODY"—Grand O. H. (2d week).
"THE HAVOC" (Henry Miller)—Illinois (1st
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"LOUISIANA LOU" (Alex Carr)—La Salle
(13th week).
"AS A MAN THINKS" (John Mason)—Lyric
(1st week).
"A LOVELY LIAR" (Louise Dresser)—Olym-
pic (2d week).
"WAY DOWN EAST"—McVickers (1st week).
"A BUTTERFLY ON THE WHEEL" (Marie

TOURING IN AMERICA

MISS ADA REEVE

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

LOS ANGELES.
 "HE CAME FROM MILWAUKEE" (Sam Bernard)—Majestic.
 "THE GIRL, THE MAN AND THE GAME" (Billy Clifford)—Lyceum.

SYRACUSE.
 "THE ROSEARY"—Bastable.
 "THE SPRING MAID" (Christie McDonald)—Empire.
 21-22 "TAKE MY ADVICE" (Willie Collier)—Weltling.

BUFFALO.
 20-25 "PINAFORE"—Teck.
 "ROCK OF AGES"—Lyric.
 20-23 "WITNESS FOR DEFENSE" (Ethel Barrymore); 23-25 "GIRL IN THE TAXI"—Star.
 "BANNER SHOW"—Garden.
 "DUCKLINGS"—Lafayette.

PORTLAND, ORE.
 "MOTHER"—Hellig.
 "WHEN KNIGHTHOOD WAS IN FLOWER"—Baker.

KANSAS CITY.
 "THIRD FLOOR BACK" (Forbes Robertson)—Shubert.
 "THE SOUL KISS"—Grand.
 "A POOL THERE WAS" (Robert Hilliard)—White-Wood.
 "STAR SHOW GIRLS"—Century.
 "ROBINSON CRUSO GIRLS"—Gayety.

PITTSBURGH.
 "BILLIE'S NIGHTMARE" (Marie Dressler)—Alvin.
 "DOLLIES 1911"—Nixon.
 "THE DEEP PURPLE"—Lyceum.
 "QUEENS JARDIN DE PARIS"—Gayety.
 "STOCK"—Duquesne.

INDIANAPOLIS.
 21-22 "OVER THE RIVER" (Eddie Foy).
 23 "THE NEW MARRIAGE" (Mrs. Fluke).
 24-25 "THE COUNTRY BOY"—English's.
 26 "HARRY LAUDER."
 20-25 "THE HEART BREAKERS" (Geo. Dan. Shubert-Murat).
 20-23 "THE BOY DETECTIVE"—Park.
 Week 20 "FOLLIES OF THE DAY"—Empire.

DENVER.
 "THE RED ROSE"—Broadway.
 "PASSING OF THE THIRD FLOOR BACK" (Forbes Robertson)—Tabor Grand.

CLEVELAND.
 "BOHEMIAN GIRL"—Colonial.
 "REBECCA OF SUNNYBROOK FARM"—Opera House.
 "THE WHITE SISTER" (Catherine Countess)—Lyceum.
 "STOCK"—Cleveland.

DETROIT.
 "THIRD DEGREE"—Lyceum.
 "THE MAN FROM HOME" (William Hodge)—Garrick.
 20-22 "ELEVATING A HUSBAND" (Louis Mann); 23-25 "MACUSHLA" (Chauncey Olcott)—Detroit.
 "EVER BEAUTY SHOW"—Avenue.
 "CHERRY BLOSSOMS"—Gayety.

LOUISVILLE.
 20-22 "THE NEW MARRIAGE" (Mrs. Fluke).
 "ATAN SANDERSON" (Norman Hackett)—Walnut.
 "O MOTHER TO GUIDE HER"—Avenue.
 22 "CHOCOLATE SOLDIER"; 23 HARRY LAUDER—Shubert-Masonic.

BALTIMORE.
 "FIRST LADY IN THE LAND" (Elsie Ferguson)—Ford's.
 "LITTLE MISS FIXIT" (Alice Lloyd)—Academy.
 "HMAEL"—Savoy.
 "ELMO"—Holiday St.
 "TAXI GIRLS"—Gayety.
 "QUEENS FOLLIES BERGERE"—Monumental.
 "GIRL OF GOLDEN WEST" (Mr. and Mrs. Lipin); "PEGGY"—Auditorium.

TORONTO.
 "THE GAMBLERS"—Royal Alexander.
 FRANCES STARR—Princess.

"THE OLD HOMESTEAD"—Grand.
 "EVERYWOMAN"—She's.
 "RUNAWAY GIRLS"—Gayety.
 "GAY WIDOWS"—Star.

BOSTON.
 "THE SLIM PRINCESS" (Elsie Janis)—Colonial (2d week).
 "BEN HUR"—Boston (4th week).
 "THE BLUE BIRD"—Shubert (5th week).
 "GET-RICH-QUICK WALLINGFORD"—Park (9th week).
 "MUTT AND JEFF"—Globe (2d week).
 "POMANDER WALK"—Plymouth (4th week).
 "EVERYWOMAN"—Majestic (2d week).
 "MADAME SHERRR"—Tremont (5th week).
 "DANIEL BOONE"—Grand O. H.
 "CHANTECLER" (Maud Adams)—Hollis.

CINCINNATI.
 "THE PINK LADY"—Grand.

"THE FAUN" (Wm. Faversham and Julie Opp)—Lyric.

ST. PAUL.
 WARD AND VOKES—Grand.

SAN FRANCISCO.
 "POLLY OF THE CIRCUS" (Ida St. Leon)—Savoy.
 LOMBARDI GRAND OPERA CO.—Cort.
 PARIS GRAND OPERA CO.—Valencia.
 "AT PINNEY RIDGE" (Burr McIntosh)—Alcazar.
 "THE OLD TOWN" (Montgomery & Stone)—Columbia.

NEW ORLEANS.
 "GET-RICH-QUICK WALLINGFORD"—Tulane.
 ROBERT MANTELL—Dauphine.
 "THE GOOSE GIRL"—Crescent.
 STOCK—Lyric.
 BURLESQUE—Greenwall.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
 (WYNN)
 Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
 35 SOUTH DEARBORN STREET
 Phone 4491 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Bill up to the average this week with Walter Hampden headlining with a dramatic affair called "Blackmail." The show opened with Cole De Louse Duo, wire workers who offer something sensational. Alma Youlin refused to appear in spot number two and the Farber Sisters were called in to substitute. The girls dress exceptionally well and made an easy hit with a routine of well selected songs. The younger girl has a good idea of comedy and sent over two songs to much applause. Mrs. Gene Hughes and Co., in "Youth," were one of the treats of the bill. "Youth" is different from most comedy sketches and proved quite interesting, especially to the female element. Marshall Montgomery and his dummy carried off a big hit. Montgomery is away from the conventional ventriloquist and has a coking good novelty. His whistle seems too good to believe. Few in the audience did believe it. The Romany Opera Co. followed Montgomery and made their usual impression. Mack and Orth were forced to work in "one" because of a wreck heading up the baggage. They shared the afternoon's honors with Gould and Ashlyn. Mack rendered several of the firm's songs with Orth at the piano. Billy Gould and Belle Ashlyn in next to closing position scored a decided hit, while Pouchet's Flying Ballet closed with a pretty scenic affair.

WYNN.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Few, if any, of our present day singing comedienne enjoy a greater popularity in Chicago than lovely Louise Dresser, who was elevated to Stardom Sunday night in a new musical-comedy, entitled "A Lovely Liar," said to be a reconstruction of May Irwin's old farce, "Mrs. Black Is Back." Chicagoans like Miss Dresser. Given the proper material, this fair-haired artist would be pretty certain to record herself among the season's successful stars out this way. With good looks, splendid stage presence and a personality that is irresistibly charming, she is the fortunate possessor of about everything that goes to make up a box office magnet, except that one very important factor, the play. This she has been denied. Not that the new vehicle is entirely valueless, for there are moments it shows unmistakable signs of effecting an echo with the jingle of the real thing. But the brilliancy and action is in spots, and between these the piece is inclined to drag. After the fall of the curtain on Monday night, one of the auditors was heard to opine that it was "a pretty fair show," and that opinion from an impartial layman is probably the idea of the real merit of the piece. In fairness and justice to the authors, "A Lovely Liar" is indeed a "pretty fair show," but in these days of strong com-

petitive play building, something beyond must be produced in order to get into the winning class.

COLUMBIA (E. H. Wood, mgr.).—Precisely at two-twenty Sunday afternoon, Harry Hill wobbled across the stage on a pair of crutches and the audience tittered. Excepting a small amount of applause during the olio, that titter was the only audible sound heard in the auditorium during the rest of the performance. From then on the cast of principals kept feeding the expectant house full of a routine of things that was little short of monotonous, and for which Tom Coyne and Charles Horwitz takes credit and program as a book. The Harry Hastings Big Show with Hastings himself in the line-up will have to get busy with some laughable matter or be satisfied to carry off the wrong end of the season's honors. Perhaps, could Hastings sit in front and witness the performance of his show he would readily realize how impossible it is. Three hours did they gallop around the stage make frantic efforts to amuse, try to sing and occasionally go a little stronger in language than the Columbia generally stands for. The only response was quietness. The audience squirmed around in their seats and sighed, but nary a laugh. Hastings unfortunately picked a blank in the chorus. From every standpoint, his chorus falls far and away below the standard. They can't sing, neither do they look well. The costuming is a neglected feature and what there is needs cleaning. But one pair of silk hosiery was discernible Sunday afternoon. Those were badly in need of mending. The numbers would probably go well in capable hands, but never with this show. Only one was rewarded with encores, a catchy affair handled by Hastings entitled "Among the Girls," and this would probably pass without recall were it not for Hastings calling upon the chorus to sing individually. It's an old trick and a sure-fire one. "Booey Boo," led by Edna Hyland and a chorus in nighties, almost started something, thanks to Miss Hyland's efforts, but the riot died-abornin'. Harry Hastings and Tom Coyne are the featured male principals. Hastings, of course, is a performer, but lack of opportunities in every direction kill off his chances to shine. Coyne is no doubt a good Irish comedian, but should have some one write his material for him. He doesn't understand himself well enough to write his own matter. Barney Toye plays at Dutch. His efforts are funny—his results are pitiful. Harry Hill, who rides a bicycle in the olio, is the whole show. Hill impersonates a rheumatic and monopolized the comedy with one laugh. A half dozen or more men occasionally ramble on and say something, help in the singing and keep the stage well filled, but offer nothing worth while. In the first part, supposed to be the cabin of a ship, the entire male elo-

ment gather on the stage and give a good idea of a roughhouse. They roll around, drag one another across the stage, tap each other on the head with slapsticks and now and then sink their teeth into one-another's head. In the days of the old Trocadero this might cause a laugh, but not at the Columbia. Perhaps if properly surrounded it might go. However, it's not properly surrounded. Viola Sheldon is the prima donna. Edna Hyland and Mona Raymond are also principals. The two latter look good but are not able to overcome the handicap. In the olio the house management was thoughtful enough to offer the Four Klans as an extra attraction. They helped considerably. Hill, Cherry and Bill followed with a coking good bicycle act but the trio started off badly and did not go quite as well as they should. Nevertheless, Hill, Cherry and Bill are the one redeeming feature of the show. Seymour, Dempsey and Seymour closed with a rathskeller affair. The house seemed to like them. They rendered several songs, finishing with "Alexander." "The Harry Hastings Show" needs a house-cleaning. It was not conditioned to enter the Columbia and follow the many good shows offered there recently. If Mr. Hastings possesses an atom of ambition he should get busy and brighten his show up. It's an awful gloomy affair just now. WYNN.

AMERICAN MUSIC HALL (Geo. Harrison, mgr.).—The addition of a new burlesque, entitled "The Big Little Rebel," in place of the olio of vaudeville acts, gives the Lew Fields show a new feature. "Nanky Panky" is being used to close the performance.

CHICAGO O. H. (Geo. Kingsbury, mgr.; K. & E.).—Marguerite Sylva in Franz Lehár's musical play, "Gypsy Love," succeeded "The Little Rebel" 14. Engagement limited.

CORT (U. J. Herrmann, mgr.; Ind.).—"The Master of the House" is credited with dramatic strength and seems to be catching on satisfactorily.

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—"The Concert" continues to maintain its strong draught and will remain until Dec. 2, when Francis Starr comes to town in "The Case of Becky."

COLONIAL (James J. Brady, mgr.; K. & E.).—Opening week of Vera Michelena in "Alma, Where Do You Live?" Engagement limited to fourteen days.

GARRICK (A. Toxen Worm, mgr.; Shubert).—After several nights of darkness, reopened 12 with Blanche Ring in "The Wall Street Girl."

GLOBE (Col. James H. Browne, mgr.; Stair & Haylin).—Capacity business continues to reward the efforts of the Gus Hill players in the Bud Fisher cartoon-comedy, "Mutt and Jeff."

GRAND O. H. (Harry Askin, mgr.; Ind.).—Moved over from the Auditorium, "Everywoman" is doing well enough to warrant the announcement that the Savage production will remain here for three and possibly five weeks longer.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Farwell week of "Rebecca of Sunnybrook Farm," which terminated a successful engagement to make room for Henry Miller in "The Havoc." The latter will be here two weeks.

LA SALLE (Harry Askin, mgr.; Ind.).—"Louisiana Lou" has passed the century mark of performances, a record for this season's shows in this city, if not for the entire country.

LYRIC (A. Toxen Worm, mgr.; Shubert).—First week of a limited engagement of John Mason and company in "As a Man Thinks." First time in Chicago and promises to draw big.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Louise Dresser opened Sunday night in "A Lovely Liar," a new three-act musical play by Julie McCree and Hans S. Linne. Supporting company includes Will Phillips.

POWERS (Harry J. Powers, mgr.; K. & E.).—Last week of "Thais." Marie Dora arrives 20 in "A Butterfly in the Wheel." Engagement limited.

PRINCECE (Mort H. Singer, mgr.; Shubert).—"Over Night" continues to draw so well that the management makes no announcement of any succeeding attraction.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—"Excuse Me" is on the fourth capacity week and shows no indications of a wane in popularity.

WHITNEY (O. H. Peers, mgr.; K. & E.).—"With Edged Tools" closed 12. No succeeding attraction announced.

When answering advertisements kindly mention VARIETY.

MR. IRVING COOPER Presents

THE BERRENS

The Musical Novelty Sensation of the Season

NEXT WEEK (Nov. 20) AT HAMMERSTEIN'S

ALHAMBRA (Roche-Marvin Co., mgrs.; Ind.).—"Convict 999"; next week, "McFadden's Flats."

BIJOU (Ralph T. Kettering, mgr.; St. Paul, Minn.).—"No Mother to Guide Her"; next week, "Chinatown Charlie."

MCVICKERS (Geo. Warren, mgr.; Ind.).—Chauncey Olcott takes leave at the end of this week and will be succeeded by William A. Brady's "Way Down East" for two weeks.

MARLOWE (Chas. Marvin, mgr.; Ind.).—"My Friend from India."

NATIONAL—"The Traveling Salesman"; next week, "The White Slave."

Next week the Walter F. Keefe agency will commence booking the Star, Sault Ste. Marie, Mich., and the Lyceum, Sault Ste. Marie, Canada. Dec. 1 he will add another link, when the new Star of Frederick G. Barrett's in the former place opens its doors for the first time. When the latter event occurs, the Star at "Soe," Mich., will be turned into a nickel picture house. The Canadian theatre will split the week with Manistique, Mich.

Reports from the surrounding country indicate that the conditions are as corresponding bad among the vaudeville houses as with the combination theatres.

The Theatre Booking Corporation has taken over the booking of the Princess theatre of Mason City, Ia., which is splitting the week with the Majestic in Waterloo.

The remodeled Majestic, St. Paul, reopened last Sunday under the management of Chas. H. Miles of Detroit, who spent approximately \$20,000 in improvements, and chiefly in the lobby.

The new Wolverine, Saginaw, Mich., had a successful opening 7.

The weather is reported to have been so cold last Sunday at Calumet, Mich., where the mercury registered 14 below zero, the performers playing at the Royal vaudeville theatre were obliged to work in overcoats and furs. The bulletin fails to announce just how the audience managed to keep warm during the show.

The Bijou theatre in Oshkosh, Wis., has been recently sold to Harry T. Timm, lately manager of the Opera House in that city. Walter F. Keefe will continue to book the house. The Ideal theatre at Fon du Lac, Wis., has also changed ownership and the new proprietors are Allardt and Sargeant, who have been operating the Henry Boyle theatre in the same town. This will in all probability be an added link in the chain of the Western Vaudeville Managers' Association. Another late sale is the Unique at Cheboygan, Mich., which has passed into the control of the Cheboygan Amusement Co. The sale of these three playhouses marks the passing, for the present at least, of the Jones-O'Brien Amusement Co., of which W. E. Jones of Milwaukee was the president and general manager, and which concern was the former owner of the theatres. The Cheboygan house

will also continue to play acts booked out of the Keefe office.

The Crawford Amusement Co. of St. Louis has invaded Chicago. Saturday night the concern opened a new vaudeville theatre at Marshfield and Lincoln avenues.

The reports that continue to come in here from the road regarding the unfavorable business conditions of the show business may have the effect of causing Harry Askin of the La Salle Opera House to reconsider his announced purpose of sending out a No. 2 company of "Louisiana Lou" next month. It was given out the other day that the second "Lou" show would surely open on Christmas Day at Joliet, Ill., but this does not appear to have been altogether authoritative, as Manager Askin has since declared that no definite steps have been taken toward the organization of the company and that no definite move had been made toward the routing of the attraction. Everything, he said, was contingent upon future business conditions and that no official announcement would be made until after his return from New York the latter part of next week.

The news comes this way from Detroit that right after the first of the New Year, Charles H. Miles will break ground in Rochester, N. Y., for the erection of a pretentious and commodious vaudeville theatre. The Detroit manager has acquired a site in the heart of the Eastern city that has a frontage of ninety feet with a depth of 155 feet. On this ground is to be constructed a combination office building and auditorium that is promised to be modern in every particular. The lower floor of the theatre will have a seating capacity of 1,450 in addition to approximately 100 seats in the boxes and lodges. Added to this there will be seating accommodations for 565 patrons in the balcony.

Ruth Chanler, who had charge of the Southern family theatre booking in the Charles Doutrick agency for a spell last spring, has returned from an extended vaudeville tour of the northwest and the southwest.

Grace Gardner, programmed as "The American Boy," left town last week to fill dates on the United time, opening at Shea's, Buffalo. Frank LeDent is another vaudevillian who goes the same route.

Olive Friedla, known in private life as Mrs. Harry Newman, is holding down a desk in her husband's music publishing offices in the Grand Opera House building, while he is in the east on business.

Henry Berg, Jr., formerly a manager of the old Dearborn theatre, on the site of which the Garrick now stands, and more recently a practicing attorney, has been made travelling manager of the Seven Aviator Girls act which will shortly start on a tour of the Sullivan-Conditine circuit. There will be a new prima donna in the act next week in the person of Lillian Grossman, who was last with "Madame Sherry."

The Musical La Moines are booked on the United time, opening shortly at the Hippodrome, Cleveland.

Will Goodall and Marie Craig, here from the east playing the W. V. M. A. time, were rushed to Des Moines, Ia., last week for a fill in at the Orpheum.

A report that Manager W. H. Jenner of the Monroe theatre would exchange places with Manager Johnson of the Billie, is contradicted out of the Alfred Hamburger offices.

Harry Sheldon, author of "The Havoc" and other equally well-known plays, has returned to Chicago from one of the Lake resorts in Wisconsin, where he was engaged in the work of preparing another script for the consideration and approval of Henry Miller, who commences an engagement next Monday at the Illinois.

Edwards Davis, the former Divine, who deserted the pulpit for the stage, is now in Chicago formulating vaudeville plans while his wife is appearing in "Everywoman," now at the Grand Opera House.

Frank Doyle returned last Monday from a brief trip to St. Louis, whither he went to attend the formal opening of the new "Hip" vaudeville theatre.

The matinee of last Saturday at the La Salle, marked the one hundredth performance of "Louisiana Lou," the first play of the season to make that record here. Arrangements are said to have been made to give the Askin show a run in Liebler & Co.'s Plymouth theatre in Boston next summer.

A probable Chicago engagement for the Irish Players from the Abbey theatre across the pond is announced by the Lieblers for some time later in the season.

In accordance with a time-honored custom of Henry Woodruff, the Mort M. Singer star in "The Prince of Tonight," preparations are already under way for his annual Christmas party which, according to the booking arrangement, will be held this year at Terre Haute, Ind. Manager Singer has been commissioned to procure the largest Christmas tree obtainable and no pains will be spared to make the event eclipse its predecessors.

Olive Vall, another Singer star, who is scintillating in "Miss Nobody from Starland," is reported to be providing for the proverbially inevitable "rainy day" by investing her stage earnings in real estate at Erie, Mich., where she is reputed to be one of the largest landowners. She maintains a fine bungalow for the comfort and convenience of her mother and anchored off shore is her yacht "Olive," conceded to be one of the trimmest boats that sails the Lake.

When George Damerel is not starring in "The Heartbreakers" or some other Mort Singer attraction, he can generally be found in his leisure time on his ranch near Los Angeles, Cal., where he has gained some recognition as a "cattle king."

Claude Doyle, who for the last couple of years or more has taken care of the "nickel" time in the offices of his brother, Frank Q. Doyle, has severed his connection with that agency.

The Central Theatre Amusement Co. of Chicago has leased the Sauerwein theatre at Brazil, Ind., to C. J. Sharrock, who is now running it under his management. Sharrock also controls the new Dixie, Vandalia, Ind., and expects to add others to a chain of "one nighters" through southern Indiana and Illinois.

The Thanksgiving week attraction at the College theatre will be a stock company production of Geo. M. Cohan's musical-comedy, "The Man Who Owns Broadway."

Under the leadership of Mrs. Guy B. McCabe of Evanston, the inmates of the various Children's Homes in Chicago attended a special complimentary performance of "Rebecca of Sunnybrook Farm" Monday afternoon at the Illinois theatre. The members of the company donated their services.

Charles Sachse, musical director of the "Jardin de Paris Girls" show which is entertaining the patrons of the Star theatre this week, is spending his spare moments on the score of a musical-comedy which will be offered the producers of New York City early next season. The book is by Roy Walton, a St. Louis, Mo., newspaper man.

Charles J. Meakins has deserted the cast of "Excuse Me" at the Studebaker to accept the leading tenor role in "Little Boy Blue," which is being tried out in rural Pennsylvania. His part in the Savage production has been taken by Joseph Yanner.

Oliver P. Newman, a newspaper man who made Chicago his habitat for a while, is said to have been commissioned by Geo. M. Cohan to put the short story "The Fortunes of Sin" into play form.

Will J. Davis, Jr., son of the manager of the Illinois theatre, and the assistant manager of that house, is reported to be convalescing at the Henrotin Hospital in this city after an operation for appendicitis.

Charles Potts has resigned from the membership of the advisory board of the Chicago branch of the White Rats.

The success of "Everywoman" at the Auditorium, prompted the management to arrange for the prolonging of the Chicago engagement of the play, with the result that the production was shifted to the Grand Opera House, where it reopened Sunday night. This opportunity to secure another theatre was brought about by the sudden determination of the management of Mrs. Fiske to limit her engagement to two weeks in order to fill certain road dates. The Savage production is certain to remain at the Grand for at least three weeks and it is not improbable that it may be housed there for a longer period.

BERTHA AND CHARLES IN
WALKER AND HILL "JUST A GIRL"

A Screamingly Funny Comedy Sketch
Five Laughs a Minute

This Week Nov. 16 Loew's National

In Preparation:
"THE SEAT OF TROUBLE"
A Farce Comedy Sketch. Fully Copyrighted.

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Opens at the
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Monday
(Nov. 20)

Another from the House of "Billy," which is the Acknowledged Sensation of the Day, entitled

"You'll Want Me Back"

Great for Singles, also Wonderful Double Number. This is a Real Double Number; in fact, one of the greatest ever written, in as much as it is arranged so anybody can sing it; and furthermore, it offers both parties an opportunity to work all through the song. **THE FINISH IS A RIOT.** Also half dozen other great songs. **SEND TEN CENTS IN STAMPS FOR ABOVE COPIES. ORCHESTRA LEADERS: Send Thirty Cents for Medley Two-Step of "BILLY" AND TWO OTHER NUMBERS.**

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ASHLAND (Al. Wiesner, mgr.; agent, W. V. M. A.).—Tom McGuire; Winkler's Military Dancers; Vernon & Co.; Buckley & Hall; L. H. Ernest Carr & Co.; Espe & Roth; Bennett & Sterling; Carter & Waters.
WILSON AVENUE (M. Locali, mgr.; agent, W. V. M. A.).—Treat's Seals; Cracker Jack Four; Low Wells; Carson Bros.; Cora Simpson & Co.; L. H. Moore's Rah Rah Boys & Aeroplane Girl; Robert Henry Hodge & Co.; Carroll-Gillette Trio; Holmes, Wells & Finley; Fred Elliott.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Klein & Callahan; Lee Tung Foo; Lowell & Drew; Raymond & Hall; Four Casting Campbells; L. H. Buckley & Hall; Billy Brown; Mason & McClaire; Bogart & Nelson; Roser's Dogs.

EVANSTON (Chas. New, mgr.; agent, W. V. M. A.).—Tossing Austins; Shean & Marks; Roser's Dogs; Hopkins & Axtell; Lillian Mortimer & Co.; L. H. Delmar & Delmar; Lee Tung Foo; Berry & Berry; Gilmour Sisters; Lillian Mortimer & Co.

SOUTH CHICAGO (Harry Wilson, mgr.; agent, W. V. M. A.).—Bennett & Sterling; Billy Brown; Van Brothers; Barrett & Earl; Delmar & Delmar; L. H. Russell; Can & Pearce; Bicknell & Gibney; Winkler's Military Dancers.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Espe & Roth; Four Sullivan Bros.; Berry & Berry; Mills & Moulton; Bush's Village Cutups; L. H. Beltrah & Beltrah; Whyte, Peiser & Whyte; Bert Cutler; Murray, Relf & Murray; Ed Lavine.

LINDEN (Chas. Hatch, mgr.; agent, J. C. Matthews).—Mulvey & Amoroso; Aubria Rich; Atlantis & Flake; "Some Quartet" Abou Gemid Arab; L. H. Lavigne & Jaffe; Wilson & Lanole; Eddie Gorman & Co.; Sherman;

CLARK (Agent, J. C. Matthews).—Johnson's Dogs; Wilson & La Nole; McCarthy & Barth; Twin City Quartet; Swain-Ostman Co.; L. H.; Three Kideros; Moore & Browning; Lew Cooper & Girls; Frank Merritt; Grant & McNally.

SAN FRANCISCO

By ROBERT A. HAZEL.
VARIETY'S San Francisco Office.
303 Market Street.
(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—"The Courtiers," played

immensely, costuming elaborate, adequate scenic setting; Mosher, Hayes & Mosher, in third position, kept audience in uproar of laughter; Arlington Four, programmed for third place, moved down next to closing, decided hit; Jane Boynton, pleased with tag numbers, hard to make voice heard; Dr. Ludwig Wullner, repeated hit, second week; Josie Heather, duplicated success of last week; Four Fords, opened second half, solid hit; Augustine & Hartley, opened, went well. Business good.

The fourth annual memorial services of the San Francisco Lodge, No. 21, T. M. A., was held here at the Empress, 15. A very appropriate program, with the Symphony Orchestra (45 musicians) and California Quartet rendering special music, and Julius Kahn, William G. Rusk, Charles Gunn, the principal speakers, was given. Thirty-two members are numbered with the lodge's dead.

The Frank Morton Musical Comedy Co. closed at the Hippodrome, Stockton, and opened at the American, here, 5.

The Los Angeles office of the Bert Levey Circuit, has moved from the Pantages Theatre building to the new Adolphus theatre. C. G. Riggs is in charge.

The Teal theatre, Fresno, formerly Novelty, goes into vaudeville 26, booked by Bert Levey.

A benefit performance will be given by the Associated Theatrical Managers of San Francisco at the Columbia, matinee, 24, in aid of their charity fund.

The Raymond Teal Musical Comedy Co. sailed for Eureka 8. They open at the Marguerite theatre. Engagement indefinite.

The Biasedale Opera House, Moran, Cal., opened for vaudeville and pictures 5. O. L. Gotchelt is manager, and Bert Levey, agent.

Archie Levy, manager of the Richmond, and Sam Loverich, manager of the Princess, have gone back into the fold of the Bert Levey agency to have their respective houses booked.

Dillon & King Musical Comedy Company

opened Monday at the Teal, Fresno, to big business.

The Musical Association of San Francisco has appointed W. H. Greenbaum manager of the Symphony Orchestra.

Arthur Don, former booking agent of the Bert Levey Circuit (Los Angeles office), opened with a new talking act at the Wigwam. This is Don's second venture this season.

The Princess did an overflow of business since they have had the "Texas Tommy" dancers. On Sunday hundreds were turned away and those who could not be accommodated in the auditorium sat on the stage. This dance seems to be the latest craze here. The leading downtown cafes are featuring the dancers and even society has taken it up.

Lloyd Bacon, well-known in stock and vaudeville, and Floy Brightwell Ludwison, a divorcee, were married 7. Mr. Bacon is a son of Frank Bacon, now playing in "The Fortune Hunters."

Managers of the "small time" in and adjacent to San Francisco report an increase in business. The outlook is bright for a prosperous season.

The American Musical Comedy Co. that has been alternating between the American and Gaiety theatres, has disbanded.

PORTOLA THEATRE (Alburn & Leahy, mgrs; agents, Bert Levey, Circuit).—Musical Coppelias; Milson & Rose; Weatherfield & Briley; The Thrillers; International Trio; Gillen, Wilbur & Gillen; Joe Murray; Miss Le Moin.

PORTOLA LOUVRE RESTAURANT (Herbert Meyerfeld, mgr.).—Ines De Loris; Grand Opera Quartet; Welber & Johnson; Texas Tommy Dancers; Countess Carro; Rhodes Sisters; Bernat Jaulas' Orchestra.

ODEON CAFE (Tony Lubelski, mgr.).—International Operatic Quartet; Albert Bros.; Milo Trio; Corinne Anderson; "Texas Tommy" Dancing Duo.

WIGWAM (Sam Harris, mgr.; agent, W. S. V. A.).—Van & Crawford; Willie Dell; The Malcombs; Venician Trio; Jean Fletcher; Great Dayton; Saxophone Quartet; "Dynamite" (Mule).

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—For a bill that lacked any big name feature with a following, this week's card ran out to a generally pleasing show. "The Song Revue," was held over for a second week. The Great Asahi and his troupe of Japs closed the show and did very well in holding the house seated, the thumb trick attracting attention for the way it was handled. Once started the Jap finished out the routine to a willing audience. Both the thumb and water tricks were done here about nine years ago by the Ten Ichl Troupe, but Asahi has built the latter trick up to where it has a comedy turn, and this helps. All the magic stuff shows to better advantage than with the other act, though the same operators may be used. "Billy's Tombstones," with Edgar Atchison, Ely & Co., presenting it, was a big hit. It is too good an act to fall down under any conditions, and Sydney Drew gave up something worth while when he passed over the Klein sketch. Mr. Ely and Ruth Allen get a lot out of the splendid comedy lines and business. McKay and Cantwell did "The Policeman and the Pickpocket" and scored solidly, getting through nicely with the "bull" talk at the opening, and cleaning up with the nicely dressed singing and dancing number, the eccentric stepping always standing out for special mention. Earlier on the bill Hibbert and Warren registered strongly through the corking bit of dancing done by the comedian. "Menetekel" attracted some attention for the mystic writing. It is a cleverly executed stunt and never reveals its secret. The man directing has a splendid opportunity for working in some comedy business and it might liven up the act. He could also select someone else than Teddy Roosevelt as his "most popular man of the day." He pulled a "local" with "Blankenburg," the newly-elected reform mayor, and might have used a sketch of the latter. Even the new mayor's whiskers would have got the house. Lee White and George Perry were nicely situated for their catchy singing. One or two songs sound new and landed the couple in right because of Miss White's ability to send them along. She is holding on a bit long to her classy number for an act that ought to keep going right up front. The turn drew down a liberal share of the honors. Bellicaire and Herman did well in the opening position with their hand-to-hand work. The boys can improve their

Norine Gorman

and MINSTREL DUO UNITED TIME

MINSTREL FIRST PART
SINGING AND DANCING
WITH
HILARIOUS COMEDY FINISH
Special Drop Setting

THE LANGDONS

NOTICE WHAT THE CRITICS SAY:

The Langdons registered the laughing hit of the bill and deserved the enthusiastic reception.—Morning Telegraph.

An offering which came in for a great amount of laughter and applause was the one contributed by The Langdons. They offer a real novelty, and indications are that they will be able to remain in the east as long as they care to.—N. Y. American.

One of the most novel and laughable acts seen here for a long time is offered by The Langdons. They had the audience in screams of laughter from start to finish.—N. Y. Star.

The Langdons in their laughable skit "A Night on the Boulevard" should be welcome visitors around here.—VARIETY.

In "A NIGHT ON THE BOULEVARD"

DIRECTION,
ALBEE, WEBER & EVANS

FRANK

MIKE

Hanlon AND Hanlon

SENSATIONAL GYMNASTS

NEXT WEEK (Nov. 20) HAMMERSTEIN'S VICTORIA
Nov. 27 POLI'S, HARTFORD

Direction, H. B. Marinelli, Ltd.

ANDERSON-GOINES

TAN COLORED COMEDIANS

NEW YORK'S
SPECIAL
FEATURE VAUDEVILLE
ATTRACTION

act by studying up a few new tricks, for they are a new-looking team and can do the work. KEYSTONE (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—This newly-opened "pop" vaudeville house in the northern section of the city seems to be a hit from the start, and if the shows average near as strong as the one offered this week, they deserve to draw business. One thing noticeable is that the up-town audiences do not seem strong for moving pictures. On Tuesday, when the Great Dollar Troupe had left the stage after taking a half dozen bows for their splendid acrobatics, the crowd made a rush for the exits when the picture-sheet was lowered. Probably they figured they had their money's worth in the show. The house appeared to be filled with music-lovers, and they feasted on the menu of good things offered. First in this line was Pietro, who had the house swinging and swaying with him when he manipulated the keys of his big concert accordion. First he played a classical number and then went to the "rag" numbers. Just ahead of Pietro was a trio of "rathskeller" singers trying out. "The Mysterious Rag" just about pulled the trio through and when Pietro played it, the house sat right up and "ragged" in the seats. It was some concert, and he was forced to come back and play a medley of popular numbers. Of a very pleasing appearance, Pietro is able to win from his entrance and those "rag" numbers will carry him anywhere. As a "pop" feature he can head any bill. Although the Five Versavians followed Pietro, they scored with their operatic numbers, which were well sung in a pretty stage setting. Lester and Kellett put over a large-sized hit with their talk and singing. Lester is a clever handler of breezy talk and has splendid support from Miss Kellett. Willie and Josie Barrows gave the show a good start with their dancing and Hermilage and Bernhardt were very well liked in a comedy sketch. Into which the couple introduced two of three "sure-fire" bits which they "faked" very well. Manager Taylor is giving the Keystone patrons a corking good show for any kind of money.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The second half of the show Monday was tried out with a "Jury" in front consisting of three or four "acouts" from the "small-time" agencies, but they got away with it and Jim Manning from the "Home Office" went out smiling after the Musical Kistes, the feature act, put over their usual big hit. They can do it anywhere in the "pop" chain, so that there wasn't so much surprise handed to the "acouts." If the bunch was looking for "hiders," they only found one, and it is not likely this team will be added to the "blacklist." Manager Mastbaum had this act in as Key and Stone, and when he was asked why, said he had to blame it on some one and could only think of the Keystone party. Mastbaum was one of Earle's workers in the recent political battle. The Meade-Trow Trio turned off some nicely handled tricks on the swinging rings, winning their share of the favor. Billy Morse worked in blackface and sent his talk and songs over with good results. Yvette Rugel, a little girl with black eyes that speak a lot and a voice of good quality, though light, won favor with three numbers. Freedland and Clark were very well liked in a talking and singing number. A dandy parody number put the man in right and the girl proved herself capable of following right along. Foley and Dean in a sketch with a slow finish did nicely.

PALACE (Al Rains, mgr.; agent, H. Bart McHugh).—This week's bill was a bit shy on girls. Veljo, the "Magnetite Doll," who was featured, being the only girl in the show until Hart and Neal were substituted for a singing and talking act which landed a

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ARTHUR KLEIN ANNOUNCES

JOSEPH E. HOWARD
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MABEL McCANE

Head Line Attraction

Alhambra, Monday, November 20th

"Silver" on Monday. Veljo caused some talk when she was taken down into the aisles, where her ability to remain immobile at close range held the attention and caused surprise when the "doll" spoke right out at the finish. Le Van Brothers were also substituted, their barrel jumping being of the ordinary rou-tricks. McKee and Nester played banjos. They called attention to the volume of tone when there was no need, the instruments made plenty of noise. Masse and Kingsley offered a juggling act along familiar lines, the ball juggling alone standing out for special mention. Delay and Holcomb were well

liked in a singing and talking act, the singing being their best mark. Nolan and Mack also did some singing and talking.

WILLIAM PENN (George Metzel, mgr.; agent, U. B. O.).—The baseball fans on the west side of the Schuylkill welcomed Charlie Doolin and Jim McCool when they made their first appearance at this house. This pair class well up as entertainers aside from their popularity in other lines and the new act is an improvement over the other. Doolin's repartee at the expense of President Lynch and the dandy singing of both he and McCool makes this an act that ought to score solidly anywhere. There was a good bill surrounding

the headliners. The Langdons were a big laughing hit with their snappy sketch and Zeno, Jordan and Zeno; Page and Connolly; Walter Willis and his "Three Beauties," and Vittorio and Georgetto, the novel gymnasts rounded out a show which met with warm favor.

Julius Aronson, former manager of the Palace, is back on the job again. He was appointed manager of two picture houses on Market street this week. This is a return to his first love for "The Sheriff."

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Jimmie Lucas; The Dorians; Kean & White; Sampell & Reilly; William Humphreys; King Sisters; Mr. & Mrs. Allison.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor Agency).—Sherman De Forrest & Co.; Reave's Manikins; Samsen & Deilha; Harry Gilbert; Gertrude Dudley & Co.; Three Fords.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Roberts Rats & Cats; McCormick & Irving; Peppino; Wilson, Franklin & Co.; Guy Bartlett & Co.; Royal Kinoko Japs.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—16-18 McAleavy's Marvels; Lamont's Cowboy Minstrels; Crawford & Paterson; June Roberts & Co.; Blake's Circus.

COLUMBIA (Nixon-Nirdlinger Agency).—16-18 Travis York; Aviator Girl; Scott and Reddy.

COBCKSINK (Nixon-Nirdlinger Agency).—16-18 Westerman & Hopkins.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Sherman & McNaughton; Irmeneas; Three Bardents; Wroe Trio; Kilroy & Starr; Harry Bachelor.

GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman).—16-18 Moss & Fry; "Girls in Loveland"; Mlle. Martha; Claude Vaux & Co.; Bob Warren.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman).—16-18 Buckeye Trio; Smith & Rowland; Lester Brothers; John F. Clarke.

ALHAMBRA (F. Migone, mgr.; agent, M. W. Taylor Agency).—Buch Brothers; Morris & Morris; Rossi's Elephants; Barnes & Robinson; Hennelly; Tom Hebron.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor).—Cotter & Boulden; Burrows Travis; Rita Merschon; Four Regals.

THEATORIUM (C. Johnson, mgr.; agent, M. W. Taylor).—Stella Rheinhardt; Bosworth & Otto; Jones Family.

PLAZA (Chas. Oelschlagel, mgr.; agent, H. Bart McHugh).—La Zelle Bros.; Christoffo Trio; "Naked Truth"; George Wood; Six Hoboes.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—16-18 Gilmour & La Tour; Webb Duo; Ross & Shaw; Texico.

LINCOLN (D. Bader, mgr.; agent, H. Bart McHugh).—16-18 Chivo; Longbrake Edwards Trio; Thos. Grady & Ella Wilson; Cox Family.

PT. BREEZE (D. Bader, mgr.; agent, H. Bart McHugh).—16-18 Eary & Eary; Lucy Tonge; Earle & Bartlett; James Glidea; Morgan Chester Co.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—16-18 Dancing Du Pars; Spangler & Montgomery; O'Brien & Kears.

GERMANTOWN (Walter Stuenkel, mgr.; agent, H. Bart McHugh).—Four Minstrel Bells; Valeno's Band; Jean Irvin; Eleanor Kane & Co.; Rose & Adams.

MODEL (H. A. Lord, mgr.; agent, H. Bart McHugh).—Mysterious Maids; Jim Harkins; Leville & Day; Peoples & Wagner; Alice La Mont.

IRIS (M. J. Walsh, mgr.; agent, H. Bart McHugh).—Daddy Ahearn; Hato; Lillian Herbert; Murphy's Minstrels.

DARBY (Dr. Harrigan, mgr.; agent, H. Bart McHugh).

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GRAND (Mr. Rappaport, mgr.; Chas. J. Kraus, agent).—Harry Dare Carmen Sisters; Frevoli; Randa Dogs.
ALEXANDER (Geo. Alexander, mgr.; Stein & Leonard, agents).—Adler Children; Vance Bros.; Barry & Black.
FAIRHILL PALACE (C. Stengle, mgr.; Stein & Leonard, agents).—Webb & Webb; Carl Wallner; Los Modernistas.
CRYSTAL PALACE (D. Baylison, mgr.; Stein & Leonard, agents).—Miss McDonald; The Dumonts; Hassell Bros.; Percell & Patterson.
HIPPODROME (C. Segall, mgr.; Stein & Leonard, agents).—Dancing Du Pars; Williams & Watson; The Reynolds.
LYRIC (Dan Tyrrell, mgr.; Stein & Leonard, agents).—Cook & Barnett Stock Co.; Perry & Faye.
CRYSTAL PALACE (S. Morris, mgr.; Stein & Leonard, agents).—Babe Laurie; Agnes Cloud; Hebrew Stock Co.
MAJESTIC (Wm. Vall, mgr.; Stein & Leonard, agents).—Pell Sisters; James Gibson; Cross & Verno.
TROCADERO (Sam H. Dawson, mgr.).—"Sam Devere Show." Extra attraction, Choceeta.
CASINO (Elias and Koenig, mgrs.).—"Van-ity Fair."
GAYETY (John P. Eckhardt, mgr.).—"Taxi Girls."

ATLANTIC CITY

By I. E. PULASKI
YOUNG'S PIER. (Jack D. Flynn, mgr.; agent, U. B. O.).—Mlle. Louise La Gal & Co., new pantomime, headlined; Arthur Dunn & Marion Murray, big reception; Boudini Bros., good; Dare Bros., did well; Josephine Joy & Co., in new act, very much liked; Fraley & Abbott, went big; Mr. & Mrs. Stuart Darrow, liked; Mlle. Valaska, passed.
MILLION DOLLAR PIER (J. J. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.).—Pictures.
STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pictures.
CRITERION (J. Child, mgr.).—Pictures.
ROYAL (R. Brown, mgr.).—Pictures.
APOLLO (Fred E. Moore, mgr.; K. & E.).—Nazimova in "The Marionettes," 17-18.

Friday night, Charles Frohman presented Madame Nazimova in "The Marionettes" by Pierre Wolff, which has been adapted for American uses. It is a comedy and does not contain the tragedy of the Ibsen plays which Nazimova last appeared in. It tells the story of a young wife who finds herself in a dilemma upon discovering that her husband to whom she has been married through the French custom of parental arrangement, apparently does not appreciate her modesty and unobtrusiveness. In the cast are Arthur Lewis, Frank Gilmore, Charles Balsar, Edward Felding, Grace Carlyle, Kate Meek, Helen Freeman, A. Romaine Callender, William Hassan, Harry Kendall and Arthur Harley.

Last week the artists on the bill at Young's Pier had a particularly enjoyable time, mostly through the fact that the ball players, Bender, Coombs and Morgan, proved such likeable fellows. Before matinee and night shows there was usually an indoor baseball game

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Just concluded NINE MONTHS' SUCCESSFUL TOUR OF THE UNITED STATES; Twelve Weeks, Folies Bergere, New York; Twenty-two Weeks, Orpheum Circuit.

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played in the skating rink, teams composed of men on the bill contesting against the stage hands. The professional twirlers were there with the stick work—even Morgan, who ordinarily hits once a month—but they did not know much about the underhand delivery of the indoor game. One of the sensational plays was made by Phil Kaufman. There were a lot of hits being made into the band shell. So he climbed up on the platform and held his hand up. The first ball came his way, although he did not see it and stuck in his mitt. He had to look at it before he could believe he had made a put-out. The batting averages would approximately be: Bender, Coombs and Morgan, .625; Jack Robinson, .500; Phil Kaufman, .320; Bradlee Martin, .310; Julie Kaufman, .270; Charlie Innes, .001, and so on.

The "Merry-Go-Round" property, which is on the Boardwalk and extends from the Dunlop Hotel to South Carolina Ave., and which, it was reported, about ten days ago, to have been sold to the Sires, it now develops was purchased by Messrs. Braunstein & Weyman, local business men. They have also a goodly interest in the Dunlop Hotel property. This latter parcel was purchased some time ago by them, together with Robert E. Delany, the proprietor of the hotel. The former two have therefore a partial title to the beach front from Ocean Ave. to South Carolina Ave., and this includes the Savoy theatre. No intimation has been made as regards rebuilding as yet and it is very probable that the property has been bought for investment, the purchasers hoping to dispose of their holdings in the near future. Leases held on various parts of the property preclude the erection of a hotel or theatre for at least a year.

Mary Middleton died here Monday of old age. She was the mother of George Middleton, who was well known in minstrelsy and who had been living here. The latter was found dead from gas fumes in his boat house over a year ago. A rubber hose had become disconnected from a gas heater.

BOSTON

By J. GOOLTZ.

80 Summer St.
COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Slim Princess," with Elsie Janis, opened a two weeks' engagement to good business. Miss Janis is always certain of good houses here.
BOSTON (Al. Levering, mgr.; K. & E.).—"Ben Hur" is big attraction.
SHUBERT (E. D. Smith, mgr.; Shubert).—"The Blue Bird" playing to big business.
PARK (D. L. Andrea, mgr.; K. & E.).—"Get-Rich-Quick Wallingford" is still getting the money easily. Eighth week and business as big as the opening.
GLOBE (R. Jeanette, mgr.; Shubert).—"Mutt and Jeff" captured the town. S. R. O. for this show.
HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Snobs" (Frank McIntyre) doing well. Last of a two-weeks' engagement. Maude Adams with "Chantecler" follow.
PLYMOUTH (Fred Wright, mgr.; Liebler's).—"Pomander Walk" has caught on. Third week of a satisfactory business.
MAJESTIC (E. D. Smith, mgr.; Shubert).—

Nov. 16-18, Seventh Ave. Nov. 20-22, Yorkville. Nov. 23-26, National, New York

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"Everywoman" has the town talking. Just the sort of a play for Boston.

GRAND OPERA HOUSE (George W. Magee, mgr.; Stair, Wilbur & Magee).—"Dante's Inferno." Last of a two weeks' exhibit of moving picture. Business fair.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—"The weather and the show filled the house. Harry Johnson took high honors; six bows Monday night. Ruth St. Denis is the headliner. Lucille La Verne & Co. (New Acts). Temple Quartet, good; Scott & Anderson & Co., clever travesty; Jennie Ward & Billie Cliven, pleased; Paul La Croix, an added number, got many laughs. The Russian Crown Quartet, might be better; Cycling Brunettes, closed the show with good act; pictures.

NATIONAL (E. A. Ryder, mgr.; agent, U. B. O.).—"Cheyenne Days"; Roseow Midgots; Harvey De Vora Trio; Doc O'Neill; Mudger, Morton & Edwards; Muriel Window; Tahakas; pictures.

ORPHEUM (V. H. Morris, mgr.; agent, Loew).—"Nat Carr; Guy Bros.; Rasing & Hillman; Jerome & Walker; Curry & Riley; Onip; Daniels & Jackson; Burns; Rathskol; Har Duo; Darcy & Williams; Roby & Kohl's Animals; Summers & Law; The Roland West Players; Madge Maitland; Williams & Williams; pictures.

APOLLO (J. Hennis, mgr.; agent, Mead B. O.).—"Luke's Lions; Maunby & Musette; Browne Carroll; Jack Rich; Gerald Moore; Mae Bell; The Marions; Harry Ward; Hill & Kite; pictures.

CONGRESS HALL (Chas. Schlessinger, mgr.; agent, Mead B. O.).—"Seymour & Burdock; Five Brunettes; Irene Ferguson; Mill Magee; pictures.

OLD SOUTH (F. Collier, mgr.; agent, Church).—"Alabama Comedy Four; Great Wilbur & Co.; Sherman; Henderson & Sheldon; Billy Tann; Arthur Cameron; Rivers & Rochester; James Evans; pictures.

WASHINGTON (F. Collier, mgr.; agent, Church).—"Musical Stewarts; Zeda; Kelley & Catlin; The Ternollos; Marie Hoot; The Thayers; pictures.

Warren Church says that he is booking a house in Hardwick, Vt., where the "player-folk" combine business with pleasure. James Leach, the manager of the house, takes the actors and actresses for auto rides.

Fred Mardo and Jack Magann went to Portland for the opening of the Portland theatre. Many of the New York folks from the Loew offices made the trip.

A condensed version of the "Chimes of Normandy" will be put on at the National in the near future. William Wolfe, of comic opera fame, who is said to be the best "Gag-

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pard" in the country, will portray that character. This is another idea of "Bob" Lansen.

Dante's Inferno, a two-and-a-half hour picture, must look like h— to be any good. (Worthy of Billy Gould.)

"Pomander Walk," a sedate legitimate creation, stoops to the daffydill in newspaper advertisements. Some of "Joe" De Pisa's work. Here it is: "If the 'Man From Home' ran twenty-seven weeks, how far can 'Pomander Walk'?"

"Cheyenne Days" is quite a gigantic undertaking for the "big-small time." Seven horses are used in the act at the National.

Bostonians should be indeed happy. "Everywoman" and "Blue Bird" here and "Chantecler" coming, has surfeited "blue blooded" Boston with dramatic offerings of the "high art" order.

Frank L. Browne, a former Boston manager, is handling the reins in the club department of the National Booking Office.

A real live burglary at the Orpheum theatre, Marcus Loew's house, sometime during the night, gave the theatre advertising that it would be impossible to procure without the expenditure of thousands of dollars. Burglars thought to be former employees of the house, were caught in the act of ransacking the business office, where Manager V. J. Morris had put \$50 but a few hours before. The night watchman caught the marauders in the act and in attempting to hold them got a mighty fine pummeling. The pair of crooks got away. A hunt was instituted by the police. Every newspaper in the city carried the story on the first page for the entire day, with nothing less than a two-column head. Two of the papers carried the story over on the second day. Newsboys crying their wares on the streets made mention of the fact that it was the Orpheum theatre that was robbed. For thousands of dollars worth of free advertising the burglar got away with about \$10 worth of postage stamps and an equal amount in petty cash.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—"Angelos Band; Benington Bros.; Five Frasers; Greene & Parker; Billy James; pictures.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—"Valley Bros.; George Zenico; Konsette & White; Valentine's Dogs; Hartford & Davis; Adella Sears; Reeves & Parker; Holis & Nugent; pictures.

SCENIC, E. Boston (G. A. Copeland, mgr.; agent, Fred Mardo).—"Elona; Jim Murray; Laddell & Taylor; pictures.

WOBURN (J. Finn, mgr.; agent, Fred Mardo).—"Pittspatrick & Lee; Ann Dee; Dynes; Pony Don; pictures.

QUINCY (T. M. Murray, mgr.; agent, Fred Mardo).—"Norris & Bailey; Novelty Ivers; Pony Don; Sharp & Baker; pictures.

SUPREME, J. Plain (J. Levy, mgr.; agent, Fred Mardo).—"Brennan & Carroll; Mark Cobden; Monarch Comedy Four; Paulette; pictures.

DUDLEY ST. O. H. (W. Smith, mgr.; agent, Fred Mardo).—"Brennan & Carroll; Morrissey & Shea; pictures.

HOWARD (Al Somerby, mgr.; agents, Mardo, National & Hunt).—"Laver; Tucker; Melroy Duo; Dickens & Floyd; Rice & Walters; Six Imperial Dancers; Mabel Whitman & Pinks; pictures.

PASTIME (F. Allen, mgr.; agent, National).—"C. H. Osborne; D. A. Brady; Kretore; Frasee; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—"Lorimer Johnstone; Lucille Savoy; Clayton Drew Players; Marie Hanley; Robbins & Trenaman; pictures.

PURITAN (National, agent).—"Allman & McFarland; Kimball & Donovan; Darnody; Brown & Farlardeau; Retli Murri; Nealon & Clayton; pictures.

IMPERIAL (National, agent).—"Chas. Cutting; Gaffery & Grant; Ross & Stewart; Ben Pierce; pictures.

NORFOLK HALL (National, agent).—"Adolph Adams; Retli Murri; Bailey & Norris; Elsie Taylor; pictures.

WINTHROP HALL (National, agent).—"Gibbert & Gordon; Delghan; pictures.

ROXBURY (National, agent).—"Count La Gueta; John Dee; pictures.

OLYMPIA (National, agent).—"Mae Bell; Jack Cormey; Jarvis & Kahler; Alice Shaw; pictures.

NEW ORLEANS

By O. M. SAMUEL

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—"Mareena & Deltona, well received; Glenn Ellison, did fairly well; "The Little Stranger," forceful sketch inadequately interpreted; Edna Aug, laughter; Russian Halaika Orchestra, saved from dismal failure by Kasaanchova's dancing; Clifford & Burke, popular acquaintances; Robbie Gordon, pretty closing number.

DAUPHINE (Henry Greenwald, mgr.; Shubert).—"The Chocolate Soldier," excellent company, received tumultuous reception, good business.

FRENCH O. H. (Jules Layolle, impresario).—"Society turned out in full force to welcome Jules Layolle's French operatic organization Tuesday night. Halevy's melodious opera, "La Juive," was the bill. M. Granier sang the role of "Elesar," while Mlle. Beaumont was heard as "Rachel." Thursday evening Delille's "Lakme" will be given, and Saturday, "Faust." The Bourbon Street temple of music has been entirely redecorated and remodeled and presents a splendid appearance.

CRESCENT (T. C. Campbell, mgr.; S. & H.).—"The Traitor."

COLONIAL (E. F. Brennan, mgr.; agent, B. J. Williams; rehearsal, Sunday 10).—"Laf Tassers; Kennedy; Prickett & Luster; Diatto Lorenzo.

MAJESTIC (L. E. Sawyer, mgr.).—"Vaudeville.

ALAMO (Wm. Gueringer, mgr.).—"Vaudeville.

A new picture theatre will decorate the corner of Canal and S. Rampart Sts. John Saxton is the chap with the check-book. Mr. Saxton says the treasurer's window will not bear the inscription, "How Many."

Kinemascope pictures will supplant vaudeville at the Colonial commencing Sunday. But fifteen cents will be charged to see the "natural color" films.

Mort Singer, the producer, came down from Chicago Saturday. He accompanied his show, "Miss Nobody From Starland," at the Dauphine last week. To Mobile. Mr. Singer stated that his firm will not produce any new shows this season, being content with the four money-makers flying the Singer banner, currently, "Miss Nobody From Starland" has not been seen in New York, although this is the musical comedy's third season on the road. It is a clever show, with pretty music, really humorous lines and novel situations, and should prove a hit in the Metropolis, but Singer feels that New Yorkers maintain an antipathetic feeling toward productions from the west. It matters not how meritorious they are, and emphatically announces that Singer shows will not be seen there if Singer money is backing them.

The "Down in Dixie Minstrels" are at the Temple. Last week the Melssner Stock Co. played there. The receipts up to and including Friday, were a trifle over \$100. Ted Melssner, manager of the troupe, wandered away from the Temple with the receipts Saturday morning and has not been heard from since. Saturday evening's performance was a benefit affair, the artists realizing \$1.20 each, which insured meals for Sunday. The artists are an optimistic bunch. They said they were glad Melssner did not leave with the receipts Saturday night. Had he done so, they contend they would have been mighty hungry Monday.

The fairs held in the south this year have not been remarkably successful, according to reports waited this way. Inclement weather has reacted against large attendance.

Miss Belmont, of the Belmonts, acrobats, sprained her wrist at Memphis, but has not absented herself from any performances, although suffering acute pain.

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44 EAST MADISON STREET, CHICAGO.

Henry Lawrence Southwick spoke on "Orators and the Oratory of Shakespeare" at the Athenaeum Sunday. Albert Spaulding gives a concert at the Athenaeum Dec. 4; Harold Bauer, Jan. 24; Russian Symphony Orchestra, April 20.

The erstwhile manager of the erstwhile "Marathon," returned from a vacation, spent in the west, Sunday. The manager stated that the nearest approach to his unusually continuous theatre encountered was the "Endless Chain" in Pueblo, Col. He said that at the "Endless Chain" they give a show every hour on the hour, etailing the Baltimore & Ohio's stuff, as it were. The manager, who is no respecter of conventions, remarked that he saw the most uncomfortable person in the world at Carson City—a "spot" singer suffering from locomotor ataxia.

ST. LOUIS

BY J. S. KANEST.

(By Wire.)

COLUMBIA (Harry D. Huckleby, mgr; agent, Orpheum Circuit).—"The Top O' Th' World dancers, ovation; Six Musical Cutters, shared honors; Carlton, well received; Miller's Models, merited applause; Marsellies, success; Leander de Cordova & Co., in "The Loop Hole," scored heavily; Brown & Newman, proved strong card; The Dandies, scored.

OLYMPIC (Walter Sanford, mgr.; K. & E.).—"Over the River," by George V. Hobart, and engineered by Eddie Fox, opened big Sunday night, though blizzard weather. The personality of the star carried "Over the River" to a successful opening.

CENTURY (W. D. Cave, mgr.; K. & E.).—"Robert Hilliard as 'A Fool There Was,' greeted by a friendly audience.

AMERICAN (D. E. Russell, mgr.; T. & H.).—"The Soul Kiss" with Ethel Gilman as the dancer, and Thomas S. Van, ally supported by George McGarry, proved strong drawing card.

HAVLEN'S (Harry Wallace, mgr.).—"The Heart of Chicago," by Lincoln J. Carter, opened to good sized audience, Fred Siegel and Mabel Emerson receiving the plaudits of the audience.

DEUTSCHES THEATRE ODEON (Hans Loebel, dir.).—"Schiller's 'William Tell,' was artistically presented to a fashionable audience.

GAYETY (Charles Walters, mgr.).—"Knickerbockers," two large audiences Sunday. Roger Imhoff and Hugh Conn, scored, as result of absolute decorum in this theatre. It is largely patronized by the feminine gender, all objectionable and blasphemous acts being eliminated.

STANDARD (Leo Reichenbach, mgr.).—"Follies of the Day," with Gertrude Hayes, Louis Dacre and Sam Hearn as principals, crowded the house.

NEW HIPPODROME (Frank L. Talbot, mgr.).—"Began its career officially Sunday, following an invitation performance Saturday night. In spite of the fact that the new edifice seats 3,500, it was so thoroughly filled Sunday, hundreds were in line waiting. Talbot's new house is a magnificent structure and decorated. 10,000 lights are in use. The stage is the most commodious and complete to be found in any of the local theatres. A special feature is a contrivance

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by which the stage may be extended 12 feet, thus making room for the most pretentious of acts. This week's bill, Banda Roma, La Belle Victoria, "Folly Pickles Pets," Knapp and Murray, Great Codona, Cabaneta Quartet, Halligan and Crosby, Rhody Royal's Horses and three reels of Licensed Photo Plays.

GARRICK.—Gertrude Elliott opened in "The Rebellion" to fair-sized audience. No particular enthusiasm.

SHUBERT (Melville Stotts, mgr.; Shubert).—Forbes Robertson in "The Passing of the Third Floor Back" received usual ovation from friends of long standing.

CINCINNATI

By HARRY MESS.

GRAND O. H. (John H. Havlin, mgr.; K. & E.).—"Follies." Weak part is the book. A scene of the top of New York Central depot is very funny and a travesty on "Pinafore" the best thing in the show. "New Year's Eve on the Barbary Coast" is rather "rough."

LYRIC (James E. Fennecy, mgr.; Shubert).—"Chocolate Soldier." George Tallman, Francis J. Doyle and George O'Donnell with Alice Yorkie, Vivian Weadon, Mildred Rodgers and Juanita Fletcher sent over this opera in an artistic manner and were applauded after each effort. Business excellent.

WALNUT (W. W. Jackson, mgr.; agent, S. & H.).—"Three Twins." Mayme Gehrue gave a good account of herself as the star. Thomas Whitlen, Jane Hazelton, Helen DuBols, Marshall R. Stevens, Halley Clogg, Willard Flannigan, Reggie Morris, Harry Collins and Arvid Paulson are of the cast.

STANDARD (Frank J. Clements, house agent).—"Jersey Lillies," contain much of the flower of burlesque. The chorus was well costumed and are fairly good singers and dancers. In the closing burlesque, "Winning a Miss" there is plenty of comedy. Symphony Quartet scored; Alexis & Schall, excellent; Jim C. Dixon, familiar; James E. & Lucia Cooper, screamers; Adelaide Murray, Cincinnati girl, leads the chorus; Gloria Martinez went big in her specialty.

PEOPLE'S (James E. Fennecy, mgr.).—"Zallah's Own Company." "Dress Rehearsal at the Follies Bergere," and "The Unkissed Oriental" are two burlesques in which Tom Barrett, Ike Wall, Mae Rose, Harry Bentley, May Belle, Nora May, Mae Mills, Mlle. Vortex and Zallah appear.

EMPRESS (H. E. Robinson, mgr.; rehearsal, Sunday 10).—"Etta Leon Troupe, featured; Ruth Francis & Co., good; Three Keitons, excellent; Brady & Mahoney, hit; Samoya, good; Albert Donnelly, excellent.

Mrs. Bertha Markbreit has sold a sketch, "An After Dinner Cup of Coffee," to Mildred Howard. Mrs. Markbreit, who is the wife of former Mayor of Cincinnati, is at present with the German Irving Place Theatre.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (E. G. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Easton Modern Minstrels, fair, became tiresome; Valerie Bergere & Co., unqualified hit; Stepp, Mehlinger and King, stopped show; Rials, clever; Grant & Hoag, good; James Francis Dooley, laughs.

NEW (George Schneider, mgr.; agent, Bart McHugh; rehearsal Monday 10).—"Rudolph, The Great, applause; Twentieth Century Minstrels, laugh; Whitman & Davis, very good; Delephone, fair; Levola, liked; Musical Alvinos, excellent.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—"Mr. & Mrs. Perkins Fisher, big hit; June Roberts & Co., well liked; McAvails, clever; Freed & Bertin, fair; The Ohio Four, pleased; Nellie Kennedy & Co., many laughs.

WILSON (G. O. Wonders, mgr.; J. W. Hoover, agent; rehearsal Monday 10).—"Leona, big hit; Three Atkins, clever; Bernie, pleased; Holden & Harrow, fair; Shorey, Campbell & Co., scored.

FORD'S Chas. E. Ford, mgr.; K. & E.).—"Charles Cherry, "The Seven Sisters," big house.

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HOTEL GRANT

NEW ACADEMY (Tunis E. Dean, mgr.; K. & E.).—"Christie MacDonald in "The Spring Maid," large audience.

LYRIC (W. Kinsey, mgr.).—"Mormon Tabernacle Choir.

SAVOY (H. Bascom Jackson, mgr.).—"Boston Players, big business.

HOLLIDAY ST. (Wm. Rife, mgr.; S. & H.).—"Beyond the Divide," fair house.

GAYETY (Wm. Ballauf, mgr.).—"Social Maids."

MONUMENTAL (Montague Jacobs, mgr.).—"Lady Buccaneers."

Bart McHugh is putting the shows in the new theatre.

George V. Hobart, the well known comedy carpenter, was in town all last week trying to inject some humor into Miss Glaser's vehicle, "Miss Dudelsack."

DENVER

By CHAS. LONDONER.

(By Wire.)

ORPHEUM.—Sam Mann & Co., headliner; Edwin Stevens, excellent; Australian Wood Choppers, hit; Nan, good; Eleanor Falke, good; Harry Breen, scored; Clover Trio, fair; business good.

PANTAGES.—Merrill & Co., good; Magill & Co., good; Doris Opera Trio, excellent; Pictorial Post Card Album, clever; Great Dayton, fair; Warren & Francis, good.

The Clover Trio worked the Orpheum this week as a double. Myrtle Young, wife of Albert Moore, after a five weeks' illness with appendicitis, in a San Francisco hospital, has just left the institution and will be able to join the act next week.

KANSAS CITY

By PHIL McMAHON.

(By Wire.)

ORPHEUM.—Roife & Co., hit; Hermine Shone; Rakes; L. A. Arenera & Victor, interesting; Hawthorne & Burt, good; Crouch &

Weish, fair; Henry Clive, entertaining; Klein Bros. & Brennan, passable.

EMPRESS.—Russell & Smith's Minstrels; Dan Mason & Co.; Hill & Ackerman; Florence Hughes; Lew Orth & Lillian; Frans Meisel; pleasing bill.

GRAND.—Trizie Friganza in "The Sweetest Girl in Paris," uninteresting.

SHUBERT.—"Low Fields" "The Hen-Pecks," hit from start to finish.

WILLIS WOOD.—Richard Carle, "Jumping Jupiter," funny.

CENTURY.—"Yankee Doodle Girls," ball pictures, interesting; show fair.

GAYETY.—"Love Makers," above average.

ALTOONA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 11).—"Walter Brower, applause; Bailey, Hall & Burnet, big; Harry Crandall & Co., big.

MISHLER (I. C. Misher, mgr.).—"His Honor the Mayor"; 14, "Girl of the Golden West"; 16, "Darlings of Paris." E. G. B.

ANN ARBOR.

MAJESTIC (Arthur Lane, mgr.).—"Walter E. Perkins, headline; Shark & Turek, fair; Carl's Comedy Dogs, good; Gene Rafe, hit; Five Musical Byrons, big.

NEW WHITNEY (D. S. McIntyre, mgr.).—"13, Ethel Barrymore, in "The Witness for the Defense"; 18, William Faversham in "The Faun."

MELTON.

BUFFALO.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Business, excellent; "Everywife," delightful; Clarice Vance, splendid; Tim Cronin, good; Callahan & St. George, fine; Flying Martins, pleasing; Grey & Peters, good; Cliff Gordon, amusing.

NEW ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated).—"Frank Le Dent, clever; Milano Duo, classy; Agnes Mahr & Co., pleasing; Jennings & Renfrew, good; Worin's Animals, fair; Marvillo, good; Coy De Turkey, good; Wilsons, pleasing; John Philbrick, clever; Marr & Evans, good.

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HAMMERSTEIN'S VICTORIA THIS WEEK (Nov. 13)

Direction,
MAX HART

PLAZA (Michael, Slotkin & Rosing, mgrs.; agent, U. B. O. Family).—No-Wa-Ta, good; Chester & Jones, clever; Develde & Zelds, clever; Margaret Bird & Co., pleased; George B. Alexander, fair; Great Barnett & Co., very good.

FAMILY (A. R. Sherry, mgr.; agent, Consolidated).—Musical Cates, good; Grace Leonard, pleasing; Lou Hoffman, fair; Maud Jones, clever; Arthur Rigby, excellent; Carlton Macy Players, nicely.

GARDEN (Charles E. White, mgr.).—"Midnight Maidens."

LAFAYETTE (Charles Bagg, mgr.).—"Cherry Blossoms."

STAR (Dr. P. C. Cornell, mgr.).—Louis Mann, in "Elevating a Husband."

LYRIC (John Laughlin, mgr.).—Denman Thompson's "Old Homestead."

TECK (Shubert Bros., mgrs.).—Edith Wynn Mattison in "The Piper."

"FAIR PLAY."

CAMDEN.

BROADWAY (W. B. MacCallum, mgr.).—9-11, "Fol-De-Rol Girls," good; Van & Carrie Avery, pleased; Hazel & Hawkins, hit; Chester Roberts, fine; Vera Roberts, fair; 13-15, Weston & Keith, ordinary; Gus Leonard, liked; Meyer Harris & Players, fair; Rose Kessner, passed; Musical Hodges, great; 16-18, Jadoo, Joe Langigan; May Wentworth. TEMPLE (Fred W. Falkner, mgr.).—9-11, Della Clark in "Introduce Me"; 16-18, "The Confession," business ordinary.

FRANK SHERIDAN.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.).—Monday 10.—Irene Franklin & Burt Green, headline; Grazers; novelty; Una Clayton & Co., unique; Harry B. Lester, entertained; Mr. & Mrs. Jimmy Barry, well liked; Newbold & Gribbons, good; Welch, Meely & Montrose, scream; Five Salsadas, clever.

GRAND (J. H. Michels, mgr.; rehearsal, Monday 10).—Coin's Dogs, headline; Valvans & Treask, clever; Heclow Sisters, fair; Dode Hallman & Weber Sisters, pleased; El Cleve, liked; Fitzgerald & O'Dell, fair; Ribner & Cook, novelty.

PROSPECT (H. A. Daniel, mgr.; agent, U. B. O.; rehearsal Monday 10).—Frances Wood, good; Reidy Currier, pleased; Gracey Burnett, fair; Bennett Trio, good; Claire Maynard, pleased; Hal Davis & Co., headline; Pealson & Hill, good; Doctor McDonald, feature.

STAR (Drew & Campbell, mgrs.; rehearsal, Monday 10).—"Colonial Belles."

EMPIRE (E. A. MacAsel, mgr.; rehearsal, Monday 10).—"Passing Parade."

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—"Pinafore."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal, Monday 10).—"A Butterfly on the Wheel," Marie Doro.

LYCEUM (Geo. Todd, mgr.; Stair; rehearsal, Monday 10).—"The Third Degree."

CLEVELAND (Harry Zilker, mgr.).—Stock.

DULUTH.

ORPHEUM (Martin Beck, gen. mgr.).—Martini Bros., very good; Sema, ordinary; Gordon Eldrid Co., laughs; Ray Samuels, hit; Dan Burke & Wonder Girls, good; Mullen & Coogan, good; McRea & Levering, fair.

EMPRESS (S. & C. Circuit).—Dixon Trio, fair; Paul Stevens, novelty; Mr. & Mrs. Mark Murphy, hit; Lew Hawkins, went good; Melvern Troupe, fine.

DES MOINES.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal, Sunday 10).—Week 6, Penders Giants, feature; Haviland & Thornton, good; Mullen

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& Corelli, pleased; Kelly & Wentworth, big; Three Lyres, hit; Stuart & Kelley, pleased; Bsmrelda & Veola, liked.

PRINCESS (Elbert & Gotchell, mgrs.).—"David Harum."

DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Lillian Russell, tremendous; Salerno, clever; Ed Wynn, hit; J. C. Nugent & Co., good; Olivotti Troubadours, fair; Peerless Macks, nicely; Walter Sayton Trio, very good; La Toy Bros., novelty.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Juggling Normans, first honors; Sig. Ballerini's pets, very good; Dumitrescu & Gluran, splendid; Hardie Langdon, hit; Ryan & Tucker, nicely; Adams Bros., clever; Ernest & Louise Cortis, very poor.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Gus Sun).—Royal Midgots, great; Ethel Clerise and Clarence Crogan, second honors; Van Lear & Rome, well received; Bobby Strauss & Co., funny; Pearson & Joell, entertaining; Bert & Emma Spears, good.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Salambos; Franklin Bros.; Nancy Lee Rice; Clivette; Madam Bedini; Fern & Mack; The Carrays; Cooke & Grant, strong bill. Business big.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Warren Hatch & Co.; Reynolds Sisters; Pritskow & Blanchard; Great Sterk; Markley & Finlay; Minnie Washburn; Three Musketeers; Jack Sanderson; Miller & Foster; McGowan Trio; Margie & Edwards; Big Chicken Trust.

DETROIT (Harry Parent, mgr.; K. & E.).—"Girl in the Taxi," business poor.

GARRICK (Richard Lawrence, mgr.; Shubert).—William Hodge in "The Man From Home." Business large.

GAYETTE (J. M. Ward, mgr.).—"Runaway Girls."

AVENUE (Frank Drew, mgr.).—"Broadway Gaiety Girls."

LYCEUM (A. B. Warner, mgr.; S. & E.).—Henry Woodruff, in "The Prince of Tonight," big business.

Mordkin Dancers, two performances Sunday. Large audiences.

JACOB SMITH.

Mrs. Percy Williams, Harold Williams and Mrs. Dave Wardfield are at the Park Hotel. Mt. Clemens, for the baths.

Ethel Barrymore's baby boy has been very sick with tonsillitis here in Detroit. Her husband, who has been here with them, states it has been quite serious; will probably be confined here until Friday. Were going to have the tonsils cut out by Detroit physician, but received a wire from their New York doctor to wait.

Because the Motion Picture Patents Co., known as the "trust," objected to the Columbia theatre using independent films, the Casino company, which controls this theatre and three other houses here, has decided to throw out the trust films altogether and use only the independent hereafter.

The National will inaugurate a new policy commencing Monday. They will allow the public to see the rehearsals Monday mornings, and stay until the first show, for the one price of admission.

ERIE.

COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agents, Gus Sun & U. B. O.; rehearsal Monday 10).—Stanleys, good; Six Steppers, big; Camille Trio, excellent; Brooks & Harris, clever; Sully & Hussey, hit; Howard, Powell & Co., feature.

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HAPPY HOUR (D. H. Connelly, mgr.).—Fred Martin, pleased; Du Barry & Leigh, good; De Coma & Dogs, well trained; Parish Bros., good.

PARK.—Stock.
MAJESTIC (J. L. Gilson, mgr.).—17, "The Girl from Rectors"; 18, Richard Jose in "Silver Threads."

Fire in the Majestic Sunday afternoon threatened to destroy the house; it was caused by electric wires in the orchestra pit. Loss, about \$200.

Columbia, formerly the Alpha will open Nov. 20 under the management of A. P. Weschler, and will play drama at popular prices. This will mean a theatrical war here. The Park is now playing stock to large houses. It is doubtful if the town will stand two houses of this nature. M. H. MIZENER.

FALL RIVER.

SAVOY (Julius Cahn, mgr.; agent, Loew; rehearsal, Monday 10).—The Hal Kings, good; Mae & Belle Connolly, fair; Foster & Foster, very good; Harry & Ethelene Kraton, excellent; Ellis & McKenna, hit; Caesar Rivoli, very good; Richardini Troupe, good.

ACADEMY (George Wiley, res. mgr.).—13, "The Gamblers," capacity; 14, Yiddish Players; 15, "The Beauty Spot."

BIJOU (Chas. L. Benson, mgr.; Loew; rehearsal, Monday 10).—13-15, John LeClair, excellent; Cooper & Riccio, very good; Morton & Kessenn, good. 16-18, George Morton; Coleman & Francis.

PREMIER (Chas. L. Benson, mgr.; Loew; rehearsal, Monday 10).—13-15, Grotesque Randolphs, very good; Nelson & Raymond, good; Dave Murray, very good. 16-18, Chelorette; James Walbank. EDW. F. RAFFERTY.

FORT WORTH.

MAJESTIC (A. C. Best, mgr.; agent, Inter).—Week 6, Mary Norman leads, Chas. Ahearn Troupe, close second; Five Musical Lassies; Marie Sparrow; Josh Dale; Three Vavarois and Peters & O'Neill divide honors. Splendid business.

IMPERIAL.—Stock.
PRINCESS.—Stock.

All of the moving-picture shows opened Sunday, 6. Eighty-seven arrests were made throughout the day, and every person connected with any Sunday amusement was placed under bond for future appearance. I. K. F.

HARRISBURG.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal, Monday 10).—Muller & Muller, good; John T. Murray, applause; Chadwick Trio, roses; Courtney Sisters, big hit; Mlle. Toona & Indian Sextette, very good; Wilson Bros., laughs; Hickey's Circus, entertaining.

MAJESTIC (W. C. Myrick, mgr.; agent, Reia).—4, "Girl in Taxi"; 10, May Irwin in "She Knows Better Now"; 14, "Deep Purple"; 15, "Girl of Golden West"; 16-18, Thos. B. Shea; 21, Harry Kelly in "His Honor the Mayor."

FAHNESTOCK HALL.—16, Campanari recital under local auspices.

INDIANAPOLIS.

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Willis Holt Wake-

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field, headliner, charming; Mlle. Simone de Beryl, beautiful posing and electrical effects; Ida O'Day & Co., splendid; "Silvers" Oakley, deserved the hearty applause; Knox Wilson, good; Gordon & Marx, liked; Lydell & Butterworth, pleased; Auburtus & Miller, fair.

ENGLISH'S (A. F. Miller, mgr.; agent, Boda).—6-9, "Alma," good business; 10-11, "A Lovely Liar" (Louise Dresser), splendid business. Week 13, "Madame Sherry."

SHUBERT-MURAT (F. J. Dailey, mgr.; Shubert).—6-8, "Pinafore," very good business; 9-11, Forbes Robertson, splendid business; 12, Russian Orchestra; 14-15, "Betsey" (Grace LaRue); 18, Mormon Chorus.

PARK (Phil Brown, mgr.; agent, S. & H.).—6-8, "Three Twins"; 9-11, "Brewster's Millions." Both shows to excellent business. 12-15, "Salvation Nell"; 16-18, "McFadden's Flirt."

EMPIRE (H. K. Burton, mgr.).—"The Beef Trust" (Billy Watson).

GAYETY (B. D. Crose, mgr.; agent, Gus Sun; rehearsal, Monday 10).—Augustus Neville & Co.; Wendt Musical Quintet; Sylvester & Vance; James Mortelle.

In spite of the extremely bad weather, the Indianapolis Orchestra drew a capacity house to the Shubert-Murat 12. A beautiful concert of popular classics was given. Alexander Ernestoff is the director. For Sunday's concert, Mr. David Baxter was the soloist, with Mrs. Simon L. Klier at the piano. Harry Nugent, a local boy, who has been connected with the advertising end of the South-Forepaugh Circus all summer, has returned and become a member of the Park theatre staff.

LINCOLN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday 6).—Week 6, Hermine Shone & Co., big; Henry Clive, scored; Crouch & Welser, favorable; De Volo Trio, excellent; June Imas, pleased; Laarson & Victor, fine; Knight & Denver, recalls.

LYRIC (L. M. Gorman, mgr.; W. V. A.).—Week 6, Four Sullivan Bros., very good; Belmont & Harl, big; Bobby Pandur & Bros., approval; Emile Subera, laughs; business very good. LEE LOGAN.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday 10).—Week 6, excellent program. Nichols Sisters, big; Maud Hall Macy & Co., clever; Charles & Fannie Van, took well; Four Floods, funny. Hold-Verde, "Romance of the Underworld," Avon Comedy Four; World & Kingston; International Polo.

EMPIRE (D. B. Worley, mgr.; S-C; rehearsal, Monday 11).—Week 6, Four Baltus, daring; Scheck & D'Arville, pleasing; J. R. Gordon & Co., snappy; De Alma & Mae, artistic; Robert Fulgore, novel; Ross & Kramer, fair.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal, Monday 11).—Week 6, Mrs. Bob Fitzsimmons, hit; Charles Lindholm & Co., funny; Jack Taylor, pleasing; Alice Raymond & Co., well received; Hassmans, dextrous.

HYMAN'S (S. W. Hart, mgr.; agent, direct; rehearsal, Monday 11).—Week 6, Bowen Bros., clever; Blondy Robinson, comic; Beatrice Ward, pleasing; Max Fisher, artistic.

MAJESTIC (Oliver Morosco, mgr.; Shubert).—Lambardi Opera Co.

MASON (W. T. Wyatt, mgr.; K. & E.).—"Seven Days."

LYCEUM (Clarence Brown, mgr.; Cort.).—6, "Polly of the Circus"; 13, "The Flower of the Ranch." EDWIN F. O'MALLEY.

LOWELL.

KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Les Monforts, good; Al & Hattie Barlow, good; Belden-Chappel & Co., good; Arthur White, fair; 5 Musical Noses, very good; McCormick & Wallace, pleased; Lewis & Dody, good; Bert Melrose, funny.

MERRIMACK SQUARE (Jas. S. Carroll, mgr.; agent, John J. Quilley; rehearsal, Monday 10).—Nebraska Bill & Co.; Reed's Dicks; Weston Sisters; Kendall Weston; Miss Jackson; Stanley Wood.

OPERA HOUSE (Julius Cahn, mgr.).—15, Yiddish Players; 19, "The Chocolate Soldier"; 17, Gertrude Rennyson; 18, Stetson's "Uncle Tom's Cabin."

HATHAWAY'S (Donald Meek, mgr.).—Stock.

ACADEMY (W. T. Howley, mgr.).—Beasle; Troubadour Four; Billie Dick; Mutt & Jeff; pictures.

LYNN.

LYNN (Jeff Callan, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Mlle. Rialta, nicely; Fred Bros., fine; Rawls & Kavanan, scored; Wentworth, Vesta & Teddy, good; Williams & Warner, applause; O'Brien, Havel & Co., hit; Geo. C. Davis, good; Three Ernesto Sisters, great.

OLYMPIA (Mr. Lord, mgr.; agent, Sheedy;

rehearsal, Monday 10).—Nine Crazy Kids; Bisciaux; Kelly & Judge; Braminos; Blake's Mule; Corinne Browne; Fennell & Tyson; Douglas Flint & Co.

AUDITORIUM.—Stock.

WILLIS.

MERIDEN, CONN.

POLY'S (B. J. Royce, mgr.; K. & E.).—8, Blanche Bates, "Nobody's Widow," excellent business; 10, "Mutt & Jeff," large audiences; 11, "Over Night," fair attendance; 14, "Bonita," in "The Real Girl"; 15-16, Dante's "Inferno" in pictures; 17, Minnie Dupree in "The Indiscreet Mrs. Tyne."

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; Orpheum Circuit; rehearsal, Monday, 10.30).—Hop & Tip Co., clever; Moray Cash, pleasing; Bedini & Arthur, jovial; Clark Trio, novelty; Grace Cameron, fine; "Honor Among Thieves," good; Alexander & Scott, good; the Five Models, splendid.

EMPRESS (Wm. Gray, mgr.; S-C; rehearsal, Sunday 10.30).—Carlyle's Circus, interesting; Mr. & Mrs. J. J. Dowling, good; Signor Arturo Bernardi, great; Morrey & Kitch, good; Oile Young & April, up-to-date.

CRYSTAL (Ed. Raymond, mgr.; T. B. C.; rehearsal, Monday 11).—Greve & Green, good; Werden & Gerin, good team; Teny & Norman, unusual; Lyric Quartet, splendid; Fred Wyck-off, clever; Five Merklies, splendid.

GAYETY (S. R. Simons, mgr.).—"The World of Pleasure."

STAR (B. Schoenecker, mgr.).—"The Girls from Missouri." HERBERT MORTON.

MUNCIE.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal, Monday 10.30).—Wm. H. Driscoll & Co., pleased; Hurley & Hurley, good; Pauline Corbette, fair; Eldon, hit.

GEO. FIFER.

NEWARK.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal, Monday 9).—"Everybody," hit; Bud & Nellie Heim, clever; Mason & Bart, scored; Keatons, scream; 4 Cook Sisters, excellent; Harry Richards & Co., funny; Valerie Sarece, hit; Clemenco Bros., pleased.

NEWARK (George Robbins, mgr.).—Ralph Hers in "Doctor De Luxe," good business.

ARCADE (L. O. Mumford, mgr.).—Snellings & Co., hit; Jess Snow, warm; Oliver the Great; Prof. Mizer; Mordaunt Sisters, charming; Mlle. St. Rai, hit; Henegan Bros., applause.

COURT (Harold Jacoby, mgr.).—"Tallman," clever; Roland Carter & Co., hit; Hetty Urms, good; West & Young, funny; Ed. Lawrence, amused; Almonds, feature.

GAYETY (Leon Evans, mgr.).—"Bon Tons, big houses."

ORPHEUM (Jos. Payton, mgr.).—Stock.

WASHINGTON (Chas. Crane, mgr.).—Mlle. La Reine, clever; Sweeney & Rooney, funny; Gertrude Sutherland, hit; Castelan Bros., novel; Hattie Rempler & Co., comical.

COLUMBIA.—"Ten Nights in a Bar Room," good business. JOE O'BRYAN.

NEW LONDON.

LYCEUM (Walter T. Murphy, mgr.).—11, "Mutt & Jeff," capacity houses; 13-14, 10 Barber Girls, pleased; Lawton, good; Cotton & Miles, good; Braggar Bros., fair; Gladys Lane, very good; Lew Ward, excellent; Lowe & Lowe, hit; business big; 17, Frank Deshon, in "The Beauty Spot."

NORFOLK.

COLONIAL (Harry B. Hearn, rep.; agent, U. B. O.; rehearsal, Monday 10).—Rita Gould, hit; "Paris by Night," excellent; Four Lukens, excellent; Morris & Allen, fine; Nevins & Gordon, excellent; Tom Ky & Co., excellent; Frank & True Rice, excellent.

MAJESTIC (Otto Wells, mgr.; agent, Norman Jeffries).—Goodwin Bros., excellent; Ted Warwick, clever; Hazel & Hawkins, exceptional; World's Series Pictures, excellent houses.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, Norman Jeffries).—Shaw & Lamar, fine; Winifred Steward, fine; Henry A. Lapin & Co., excellent.

GRANBY (Otto Wells, mgr.; S. & H.; rehearsal, Monday 2).—"At the Mercy of Tibberus," excellent houses.

ACADEMY (Otto Wells, mgr.; K. & E.).—13, "Alas Jimmy Valentine"; 14-17, Dante's "Inferno" pictures.

NORWICH.

AUDITORIUM (J. F. Ekan, mgr.; agent, U. B. O.).—14-16, Three Harmonds, great; Alf. Ripon, good; Cameron & Kennedy, great.

POLY'S (J. W. Rush, mgr.).—Stock.

OMAHA.

GAYETY (E. L. Johnson, mgr.).—"Love-makers."

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BRANDEIS (W. D. Burgess, mgr.; agt. Independent).—12-14 Geo. Evans Minstrels; 15 Walker Whitealde; 17-18 "The Girl I Love."
AMERICAN (Ed. Monahan, mgr.).—Stock ORPHEUM (Wm. Byrne, mgr.; agt. Orpheum Circuit).—Paulinetti and Pique; Knight & Deyer; Dolan and Leubarr; Karl; "Cheyenne Days"; Cadets De Gascoigne; Four Londons.
J. L. KOPALD.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Harry Houdini, extraordinary; Selbini & Grovini, good; Henry Horton & Co., pleasing; McConnell & Simpson, clever; Walter Kelly, excellent; Reynolds & Donegan, unique; Al. & Fannie Steadman, entertained; Linden Beckwith, pleasing.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Three Duball Bros., good; Wurzel & Nelson, very good; Charles & Ada Latham, pleased; Morris Rezin, good; Musical Yorks, encores; Nina Esphay, applause; Newell & Gibson, clever; Halley & Noble; Vassar & Arken, hit; Irene Hallman, well received.

DUQUESNE (management of Harry Davis & John P. Harris).—Stock.
GAYETY (Henry Kurtzman, mgr.).—Ben Welch Burlesquers.

ACADEMY—Harry Williams, mgr.).—Impetuous.

ALVIN (John B. Reynolds, mgr.; Shuberts).—"She Knows Better Now."
LYCEUM (C. R. Wilson, mgr.; S. & K.).—"Rock of Ages."

NIXON (Thomas F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—"The Fortune Hunter."
M. S. KAUL.

PORTLAND, ME.

KEITH'S (James W. Moore, mgr.).—Louis Granat, went well; Greiner & La Foe, entertained; Scotty Provan, fair; Barry, Johnson & Co., funny; Kimberly & Hodgkins, very good; Paul Dickey & Co., tremendous; Barry & Hughes, fair; Tom Linton & Jungle Girls, featured.

PORTLAND (J. W. Greeley, mgr.; agent, Loew; rehearsal, Monday 10.30).—"Mayor and the Menicure"; Spiegel & Dunn; Juggling Nelson; Norton & Ayers; Hayes & Alpoint.

CONGRESS (F. Earl Bishop, mgr.; agent, Quigley; rehearsal Monday 10.30).—Heldberg Four; Hi Tom Ward; Rogers & Evans; Chief Wolf Wanza.

PORTLAND, ORE.

ORPHEUM (Frank Coffinberry, mgr.; agent, direct; rehearsal Monday 10).—Week 6. Splendid program. Rooney & Bent, big; Pauline Moran, good; Ed. F. Reynard, excellent; Hickey Bros., clever; Masie King & Co., good; Lynch & Zeller, hit; Les Arados.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—Week 6. Pagan & Byron, featured; Tivoli Quartet, excellent; Happy Harrison, good; May Clinton & Co., clever; Palmer & Lewis, good; Carter & Bluford, entertaining.

EMPRESS (Chas. Ryan, mgr.; S-C).—Harry First & Co.; Chas. Montrell; Howard & Lawrence; Richard Hamlin; Two Roses; Edward Clark.
W. R. BREED.

READING.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday & Thursday 10.30).—Barry, Halvers & Co., good; Dupre & Feiber, fair; Victoria Four, hit; We-No-Tah, fairly.

HIPPODROME (C. G. Keeney, mgr.; agent,

Wilfred Clarke

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Prudential; rehearsal Monday and Thursday 10.30).—Ted & Clara Steele, liked; Ralph Clark, nicely; May Bushel & Co., laughs; W. S. Harvey & Co., very good.

PALACE (W. E. Goldenberg, mgr.; agent, Bart McHugh; rehearsal, Monday and Thursday 10.30).—Rosa & Shaw, pleased; Billie Faye, well received; Gilmore & La Tour, laughs; Loring, Parquette & Co., headliners.
G. R. H.

RENOVA, PA.

FAMILY (Albright & McCarthy, mgrs.; agent, Prudential; rehearsal, Monday & Thursday 8.30).—12-15, Aerial La Rue, pleased; Rosalie Rose, got by; 16-18, Five Gold Dust Twins.

RENOVO OPERA HOUSE (Johnson & Kline, mgrs.).—15, Vogel's Minstrels; 18, "His Honor the Mayor."

WM. E. ALBRIGHT.

RICHMOND, VA.

ACADEMY (Leo Wise, mgr.).—Kinemacolor pictures.

BIJOU (C. I. McKee, mgr.).—"Tess of the Storm Country."

COLONIAL (E. P. Lyons, mgr.; agent, Norman Jefferies).—Black & McCone, feature; Moulton Trio, hit; Young & Phelps, good.

LUBIN (M. S. Knight, mgr.; agent, Norman Jefferies).—Jimmy Green, good; Creighton Sisters, applause; O'Dowd & Rose, fair.

THEATRO (D. L. Toney, mgr.; agents, Sun & Nirdlinger).—Pierce & Jackson, good; English Bells, hit; Texas Quartet, applause.

GERSON W. HELD.

ROANOKE.

JEFFERSON (Isador Schwartz, mgr.; Norman Jefferies, agt.; rehearsal, Monday and Thursday, 2).—12-15, Frederick & Kirkwood, good; Jim Leslie, fair; Mosart Duo, pleasing; Thomas Potter Dunne, well liked. 16-18, Morrel & Calhoun, Thomas Potter Dunn, Bowers and Wade, Dottie Farmer.
F. F. B.

ST. JOHN.

OPERA HOUSE (H. J. Anderson, mgr.).—6-8, Gladys Klark Stock Co., business fair; 9, Paul Gilmour, business good; 14-15, Grace George.

LYRIC (Thos. O'Rourke, mgr.).—6-8, Lola Berri; 9-11, Marshall Bros.

L. H. CORTRIGHT.

ST. PAUL.

(By Wire.)

ORPHEUM.—Charles Grapewin, good; Mabelle Fonda Co., pleased; Paul Barnes, fair; Connelly & Webb, scored; Carson & Willard, excellent; Schenck & Van, splendid; Esther Trio, clever.

EMPRESS.—Eckhoff & Gordon, fine; "All Rivers Meet at Sea," fair; Von Klein & Gibson, entertaining; Adelaide Francis, pleased; Marid & Lona, excellent; King & Mackaye, good.

MAJESTIC.—Charles Kenna; Musical Gerald; Davey & Gelay; Eleanor Otis & Co.; Paul Gordon. Second half: Cavanna; Roberts, Hayea & Roberts; Chas. Kenna; Harvelle; Nelusco & Levina.

PRINCESS.—Kelt & Demont, good; Dr. Volta, interesting; Mr. & Mrs. Lavarine, pleased; Pauline Barry.

GAYETY.—Claude & Emons Summers; Heid & Bloen; Carmen & Roberts.

ALHAMBRA.—Rose Fox; Billy Ellwood; Lucy Lucier; Great Weston.

COLONIAL.—Delhi & Anderson; Lillian Parson; Chas. Varley; Ben Fox.

METROPOLITAN.—"Top of the World," fair.

STAR.—"New Century Girls," good.
SHUBERT.—"Star & Garter Show," very pleasing.

GRAND.—Beulah Poynter.

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AUDITORIUM.—15, Harry Lauder; 16, Mordkin & All-Star Russian Ballet.

SALT LAKE CITY.

(By Wire.)
ORPHEUM.—Condon, Steele & Carr, riot; Dave Ferguson, scored; Cummings & Gladings, clever; Carlisle Wilbur, liked; Six American dancers, pleased; Seven Belfords, ordinary; Careless Curt, good. Good business.

EMPRESS.—Patty Brothers, Ida Barr, Mrs. Jules Levy and Family; Miller & Mack, Herbert Dodge, John R. Gordon & Company. Big business.

COLONIAL.—10-11, Gertrude Hoffman and Russian ballet, big hit, good business. 12-15, Rose Melville; 16-18, "The House Next Door."

SALT LAKE.—14-15, Mountain Ash Male Choir; 16-18, Montgomery & Stone in "The Old Town."

GARRICK.—"Raffles," great business, good show. OWEN.

SAVANNAH.

SAVANNAH (William B. Seeskind, mgr.; K. & E.).—7, Creators and band, poor attendance; 11, "Seven Days," fair attendance; 15-16, "Rebecca of Sunnybrook Farm"; 17, Ty Cobb in "College Widow"; advance sale tremendous; 18, "The Roar."

BIJOU (Henry C. Fourton, mgr.; agent, Well's Circuit; rehearsal, Monday and Thursday 3).—Capacity attendance, 9-11, Marie McNeil & Co., passable; Flo Arnold, scored; "Turkey Boy," funny; Hansi Weston Lucas & Co., popular; 13-15, Aerial Sherwood, clever; West & Willis, very good; Bobby Boyd, hit; Billie Lascell Comedy Co., hit; 16-18, Mann & Stuart; "Kane"; Crawford & Chapman; Smith & Smith.

LIBERTY (Harry C. Fourton, mgr.; S. & H.).—Week 6, Billie Ritchie in "Around the Clock," big attendance. Week 13, "Beverly of Graustark," good attendance. "REX."

SPRINGFIELD, MASS.

POL'S (S. J. Brown, rea. mgr.; agent, U. B. O.).—rehearsal Monday 10.—Weston Sisters, opened well; Ward Bros., neat; Great Howard, clever; Ryan & Richfield, went very well; Coogan & Clark Sisters, good; "A Japanese Honeymoon," ordinary; Collins & Hart, big.

GILMORE (Robt. McDonald, mgr.).—13-15, "Queen of Bohemia." COURT SQUARE (D. O. Gilmore, mgr.;

Ind.).—14-15, Minnie Dupree, in "The Indiscreet Mrs. Tyns"; 16, Gaby Deslys and Winter Garden Show; 20-21, "He and She." G. A. P.

Miss Charlotta Le Beau, treasurer of the Gilmore, and Fred Fleck, Jr., an advance man, were married Oct. 3.

SYRACUSE.

GRAND (Charles Plummer, mgr.; Keith's Vaudeville; Chas. Anderson, mgr.; agent, U. B. O.).—Rem Brand, fairly; Arthur J. Pickens Co., gets over; Edwards, Ryan & Tierney, pleasing; Lolo, feature; Nevins & Erwood, well received; Homer Lind, hit; Harry Fox & Millarship Sisters, very big; Strength Bros., nicely.

TAMPA, FLA.

The season promises to be the best in the history of Tampa. Last season was an exceedingly dull one on account of the big strike of the cigar makers, and practically all of the theatres were closed.

"The Man on the Box," "The Girl in the Taxi" and "The Vassar Girls" were the attractions at the Casino lately. Each performance the house was packed.

Mabel Paige, who has been playing stock at the Gresson for the past two weeks, closed her engagement last Saturday. Mabel worked to capacity houses each night as she is quite a favorite here.

At the Star, where the Regan-Lewis Stock Co. has its home, it is simply an impossibility to secure seats at the window, the entire house being sold at each performance long before the doors are opened.

The Favorite, the Venus, Kinodrome and the Pathe, picture houses, with three acts of vaudeville, are taxed to their utmost to accommodate the crowds.

N. H. Harrison, general manager of the Oppenheimer theatres, has secured a musical comedy company of thirty people, and will use them in the theatres of the Oppenheimer circuit, there having been added twelve houses to this circuit.

N. H. Harrison has been quite ill with malaria. He is up again, but not able to attend to his duties.

Victor Schooley has been appointed manager of the Kinodrome theatre, relieving Scott Leslie, resigned.

W. E. McDowell, a vaudeville performer, who was working at the Favorite theatre, was taken suddenly ill one night last week. Transportation to New York for him and his wife was furnished him by a local theatrical manager, but he died en route at Jacksonville.

Rosebud da Armon, a pretty little dancer, had the misfortune to break her leg while stepping from a moving street car. She is at a local hospital. E. R. DICKENSON.

TERRE HAUTE.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Monday & Thursday 10).—Hughes Musical Trio, good; Five Juggling Jewels, pleased; Young & Marks, fair; Carita Day, good; Joe Deming & Co., pleased; Dorothy De Schele & Co., fair; Cracker Jack Four, hit; Lewis & Green, fair; Beltrah & Beltrah, hit; Four Nelson Comiques, pleased; good business.

GRAND (T. W. Barhydt, mgr.; K. & E.).—4-5, "The Rosary," poor; 9-10, Wm. Hawtrey, good; 11, Robert Hilliard, good; 13, Balalaika Orchestra; 16, "Brewster's Millions"; 18-19, "The Girl in the Train."

PARK (Joe Barnes, mgr.).—"Parisian Beauties." CHRIS.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Four Mortons, went strong; John P. Wade & Co., excellent; Eight Florentine Singers, fine; Hoey and Lee, good; Thurber and Madison, pleased; Ishikama Brothers, sensational; Moffet & Clarend, good; Julian and Dyer, good.

MAJESTIC (Peter F. Griffin, mgr.).—Tilla Marionettes, Elsie Lavadeau, Gillette & Campbell, Devine and May, De Vron and Elcho. STRAND—E. G. Well, Howard Russell, Gold Medal vocalists.

GAYETY (T. R. Henry, mgr.).—Big Banner Show.

STAR (Dan F. Pierce, mgr.).—Big Review.

ROYAL ALEXANDRA (L. Solman, mgr.).—Aborn Opera Co. in "The Bohemian Girl."

PRINCESS (O. B. Sheppard, mgr.).—Naughty Marietta, half of week; Ethel Barrymore, last 3 nights.

GRAND (A. J. Small).—Catharina Courtliss in "The White Sister."

TROY.

RAND'S (W. L. Thompson, mgr.; agent, Reis; rehearsal 10).—13, "Over Night," good attendance; 15-16, Fiska O'Hara, in "Lova's Young Dream"; 17, "The Goose Girl"; 18, "Ha and She."

MUSIC HALL.—Lyman H. Howe Travel Pictures.

LYCEUM (G. H. Friedman, mgr.; agent, Beirenstein; rehearsal 10).—Merlina Opera Co., excellent; Frank Harroley, good; Gertrude Dean Forbes & Co., hit; Irving Jones, pleased; Chasino, fair; Neuss & Eldred; Frankie Siegel. J. J. M.

WILKES-BARRE.

GRAND (D. M. Cauffman, mgr.).—3-9 "The Gamblers," large audiences. 10-11 "The Witching Hour," fair business. 17 "Girl of the Golden West," sell out.

POLI (Gordon Wrighter, mgr.).—Stock.

The Griffin Amusement Co. of Toronto, Canada, has purchased the corner of Yonge and Shuter streets. They will tear down the present buildings and build a theatre seating 1,600. Devoted to popular priced vaudeville and moving pictures.

WILMINGTON.

GARRICK (W. L. Dockstader, mgr.; agent, U. B. O.).—13-15, Capt. Reesler & Co., good; Fentelle & Vallorie, good; Claudius & Scariat, hit; Chas. Miller & Co., good; McBride, Post & Russell, good; Keno & Green, hit; "Dinkalspiel's Christmas," big.

AVENUE.—Stock.

The Harris Amusement Co. has engaged as a special feature Miss Minerva Jaagar, who is making a decided hit at the Grand.

YOUNGSTOWN.

PARK (L. B. Cool, mgr.; agents, Felber & Shea).—Claude Rood, good; Clemens & Deane, pleasing; Tom Mahoney, good; Sherman, Van & Hymen, hit; Staley, Birbeck & Co., fine; Three Dookeys, excellent.

PRINCESS (Charles E. Smith, mgr.; agent, Gus Sun).—Ed. Loop, entertaining; Imperial Comedy Trio, good; Four Everetts, fine; Vera De Bassini, hit.

GRAND (Jos. Schagrin, mgr.; S. & H.).—13, Thurston, big business. C. A. LEEDY.

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WHEN NOT OTHERWISE INDICATED

The routes given from NOV. 19 to 26, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.

Abbott Max Social Maids B R

MABELLE ADAMS, C. H. O'DONNELL CO.

Orpheum Circuit.

Adair Art Orpheum Vancouver.
Adair John Girls from Happyland B R
Adams Sam J Trocadero B R
Agustin & Hartley Orpheum Oakland
Alburtus & Millar Orpheum Memphis
Aldines The 2322 Cottage Grove Chicago
Allen Leon & Bertie 115 Central av Oshkosh
Allinel Joseph 422 Bloomfield Hoboken N J
Allyn Amy Queens Jardin de Paris B R
Altus Bros 123 Cottage Auburn N Y
Alvarado Gals 1335 N Main Decatur Ill
Alvarettes Three Central Copenhagen
American Newsboys Temple Ft Wayne Ind
Amon & De Lisle 314 Winter Haverhill Mass
Andrews Abbott & Co 3952 Morgan St Louis
Apdables Animals Majestic Dallas Tex
Apollon 164 W 40 N Y
Appleby E J Arcade Toledo
Arberg & Wagner 511 E 78 N Y
Ardelle & Leslie 19 Brozel Rochester
Arizona Trio Family New Castle Pa
Arlington Four Orpheum San Francisco
Ascott Chas Cracker Jacks B R
Atkinson Harry 31 E 30 N Y
Atlanta & Fisk 2511 1 av Billings Mont
Atwood Warren 111 W 31 N Y
Atwood Vera 17 W 58 N Y
Austin Jennie Social Maids B R
Austin Margie Girls from Happyland B R
Austin & Klumker 3119 E Phila
Australian Four 333 W 43 N Y

B.

Baader La Velle Trio 320 N Christiana Chic
Bacon Doc Hl Henry Minstrels
Bailey Frankie Trocadero B R
Baker Elsie 1914 Newport av Chicago
Baker Harry 3942 Renow W Philadelphia
Baker John T Star Show Girls B R
Baraban Troupe 1304 Fifth av N Y
Barbour Hazel Girls from Missouri B R
Barnes & West Casino Buenos Ayres
Barnold Chas Davoroff Switzerland

IDA BARR

ENGLISH COMEDienne

Sullivan-Conalidine Circuit. Address VARIETY.

Barrett Ella Girls from Happyland B R
Barrett Patsy Robinson Crusoe Girls B R
Barrington Mildred Star & Garter B R
Barron Geo 3093 Fifth av N Y
Barron Billy Majestic Houston Tex
Barry & Black 1523 Fairmount av Phila
Bartell & Garfield 2699 E 53 Cleveland
Bartlett Harmon & Erngiff 353 W 56 N Y
Barto & Clark 2231 Cumberland Phila
Bates Clyde Miss New York Jr B R
Baxter Sidney & Co 1223 48 av Meirone Cal
Rayton Ida Girls from Happyland B R
Bean & Hamilton Novelty Topeka Kan
Be Anor Duo 3422 Charlton Chicago
Beers Leo Empress Cincinnati
Behren Musical 63 Springfield av Newark N J
Bell Arthur H 458 12 av Newark N J
Bella Italia Troupe Box 786 Brookfield Ill
Belmont Joe 70 Brook London
Belmont & Umberger 111 Delavan Newark
Belzac Irving 259 W 112 N Y
Bennett Florence Belles of Boulevard B R
Bennett & Marcello 306 W 67 New York
Bentleys Musical Empress Kansas City
Benway Happy Guy Bros Minstrels
Berg Bros Central Copenhagen Indef
Betts George Star & Garter B R
Beverly Sisters 3722 Springfield av Phila
Beyer Ben & Bro Hammerstein N Y
Bicknell & Gibney 441 Marion Oak Park Ill
Big City Four Keiths Phila
Bimbos 372 Lawe Appleton Wis
Bisset & Shady 348 W 37 N Y
Black John J & Pearl Miss New York Jr B R
Black & Leslie 2722 Eberly av Chicago
Blake Chas Knickerbockers B R
Blacklock & Burns Majestic Bloomington Ill
Bogard James Rose Sydney B R
Booth Trio 343 Lincoln Johnstown Pa
Boutin & Tillson 11 Myrtle Springfield Mass
Bouton Harry & Co 1365 E 55 Chicago
Bowers Walters & Crocker Forsythe Atlanta
Bowman Fred 14 Webster Medford Mass
Bovd & Allen 2744 E Howard Kansas City
Bradleys The 1314 Rush Birmingham
Brady & Mahoney Majestic Chicago
Brand Laura M 527 Main Buffalo
Brennen Geo Trocadero B R
Breton Ted & Corinne 114 W 44 N Y

Brinkleys The 434 W 39 N Y
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 705 Lexington Brooklyn
Broe & Maxim 1346 Wabash Av Chicago
Brooks Harvey Cracker Jacks B R
Brooks & Carlisle 38 Glenwood av Buffalo
Brooks Thos A Girls from Happyland B R
Brooks & Jennings 361 West Bronx N Y
Brooks & Ward Vels New Bedford Mass
Brown Jimmie Girls from Happyland B R
Brown & Brown 69 W 115 N Y
Brown & Newman Grand Indianapolis
Brown & Willmot 71 Glen Maiden Mass
Brown Will Sam Devere B R
Bryant Mae Bway Gaiety Girls B R
Brydon & Hanlon 36 Cottage Newark
Bryson James Polles of Day B R
Buckley Joe Girls from Happyland B R
Bullock Thos Trocadero B R
Buace Jack 2319 13 Phila
Burbank & Danforth Berlin N Y
Burdett Johnson Burdett 381 Main Pawtucket
Burgess Harvey J 527 Trenton av Pittsburgh
Burke Minnie Trocadero B R
Burke Joe 344 W 14 N Y
Burke Touhey & Co Ashland Chicago
Burnell Lillian 2050 North av Chicago
Burnett Tom Star Show Girls B R
Burns May & Lily 116 W 36 N Y
Burt Wm P & Daughter 133 W 45 N Y
Burton Sydney 126 2 av N Y
Butlers Musical 423 S 3 Phila
Byrne Golsen Players Casino Chicago
Byron Gleta 107 Blue Hill av Roxbury Mass
Byrons Musical 5133 Indiana av Chicago

C.

Cafferty Nat K Columbia St Louis
Cahill Wm 305-7 Brooklyn
Caine & Odum Unique Minneapolis
Calder Chas Lee 3513 Lancaster av Phila
Campbell Al 3731 Bway N Y
Campbell Henry Belles of Boulevard B R
Cantway Fred R 6435 Woodlawn av Chicago
Capron Nell Majestic B R
Cardonville Sisters 253 W 43 N Y
Carle Irving 4208 141 Chicago
Carlin & Peck Keiths Lowell Mass
Carmelos Pictures Star Show Girls B R
Carmen Frank 465 W 143 N Y
Carmen Sisters 3133 Washington av N Y
Carmontelle Hattie 3 W 63 N Y
Carroll Chas 429 E Kentucky Louisville
Carroll Nettie Trio Polia Hartford
Carrollton & Van 5433 Monte Vista Los Angeles
Carter Tom Taxi Girls B R
Carters The Ava Mo
Case Paul 31 S Clark Chicago
Casey & Smith 66 Hanover Boston
Casmas & La Mar Box 247 Montgomery Ala
Cavin Margie Iwings Majestic B R
Cecil Mildred Girls from Missouri B R
Chameroys 1449 41 Bklyn
Chandler Claude 219 W 68 N Y
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1639 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carme 2615 Halsted Chicago
Chatham Sisters 303 Grant Pittsburgh
Cheers & Jones 318 W 59 N Y
Chubb Ray 107 Spruce Scranton Pa
Chunns Four 19 Loughborough Rd London
Church City Four 149 Weirfield Bklyn
Clairmont Josephine & Co 246 W 123 N Y
Clare & West Empire Pittsfield Mass
Clark Floretta 19 Lambert Boston
Clark Moll Sam Devere B R
Clark & Duncan Orpheum Lima O
Clark & Ferguson 121 Phelps Englewood
Claton Sisters 2354 5 av Nashville Tenn
Clas Radcliffe & Claus 1649 Dayton av St P
Clear Chas 459 W 123 N Y
Clemento & Miner 33 W 9 New York
Cliff & Cliff 4106 Ardenian Chicago
Clifford Dave B 173 E 103 N Y
Clifford Jake Trocadero B R
Close Bros 41 Howard Boston
Coden & Clifford 21 Adams Roxbury Mass
Cole Billy 19 4 av Bklyn
College Trio Polia Springfield
Collins Jan J Star & Garter B R
Collins Eddie 5 Reed Jersey City N J
Colonial Septette Temple Detroit
Compton & Plumb 2220 Emerson av Minneap
Comrades Four 324 Trinity av N Y
Conn Richard 201 W 109 N Y
Connors Jimmy Social Maids B R
Connolly Bros 1946 N 24 Philadelphia
Conroy & Le Maire Orpheum Bklyn
Conway Jack Star & Garter B R
Cook Geraldine 478 Jackson av N Y
Cook & Two Roberts Orpheum Budapest
Corbett & Forster 71 Emmet Newark N J
Corin Joel P Queens Jardin de Paris B R
Corniah Wm A 1108 Broadway Seattle
Costello & La Croix 313 Ewing Kansas City
Cora El 905 Main Wheeling W Va
Cottrell & Carew O H Marshfield Wis
Covle & Murrell 3327 Vermont av Chicago
Crane Mrs Gardner & Co Orpheum Seattle
Crawford & Delaney 110 Ludlow Bellefontaine
Cree Jessica 77 Josephine av Detroit
Cresay & Dayne Lyric Dayton O
Cromwells 6 Danecroft Gardens London

DICK CROLIUS

Slang Prince Supreme in "Shorty's Elevation"
ORPHEUM CIRCUIT.

Cross & Josephine Garrick Chicago Indef

CROUCH AND WELCH

Next Week (Nov. 20), Orpheum, Omaha.
Direction, M. S. BENTHAM.

Cunningham & Marion Orpheum Seattle
Cursion Sisters 317 Adele av Jackson Miss

D.

Dacre Louie Follies of Day B R
Dallay Jas E Gay Widows B R
Dale Jehanne Belles of Boulevard B R
Dale Josh 144 W 141 N Y
Dale & Harris 1610 Madison av N Y

DALE AND BOYLE

UNITED TIME.

Direction, Alf. T. Wilton.

Dalton Harry Fen 178 Irving av Bklyn
Daly & O'Brien Tivoli Sydney Australia
Damsel Frank Gay Widows B R
Dancing Violinist Shubert St Louis
Daugherty Peggy 562 1/2, 20 Portland Ore
Davenport Blanche Taxi Girls B R
Davis Hazel M 3533 La Salle Chicago
Davis Mark Rose Sydney B R
Davis & Cooper 1250 Dayton Chicago
De Costa Duo 412 Poplar Phila
De Grace & Gordon 922 Liberty Bklyn
De Hollis & Valora Singapore India
De Leo John B 718 Jackson Milwaukee
De Mar Rose Queens Jardin de Paris B R
De Mar Zella Knickerbockers B R
De Mario Sidoli Bucarest Romania
De Milt Gertrude 313 Sterling pl Bklyn
De Vere & Roth 549 Belden av Chicago
De Witt Burns & Torrance Stoll Circuit Eng
De Wolf Linton & Lanier Belles Blvd B R
De Young Tom 156 E 113 N Y
Dean Leah Chas Robinson Crusoe Girls B R
Dean Lon 45 2 av Niagara Falls
Dean & Sibley 465 Columbus av Boston
Deery Frank 204 West End av New York
Delmar Jennie Bway Gaiety Girls B R
Delmar & Delmar 94 Henry N Y
Delmore John Orpheum Kansas City
Delmore & Onelda Hudson Union Hill N J
Delton Bros 241 W 34 New York
Demascos Stoll Circuit England
Demonic & Belle Englewood N J
Deveau Hubert Bljout Phila
Diamond Four Pantages Vancouver
Dickerson & Libby World of Pleasure B R

JIM DIAMOND and CLARA NELSON

Next Week (Nov. 20), Orpheum, Sacramento.

Dobbs Wilbur Social Maids B R
Dodd Emily & Jean 201 Division av Bklyn
Doherty & Harlowe 428 Union Bklyn
Donahy G Francis 319 55 Bklyn
Donald & Carson 214 W 103 N Y
Donner Doris 343 Lincoln Johnstown Pa
Dooley Ray Empress St Paul
Dooleys Three Temple Detroit
Dorch & Russell Wilson Chicago
Doss Billy 102 High Columbus Tenn
Dow & Lavan 532 Cowdwell av New York
Downey Leslie 3713 Michigan Bklyn
Doyle & Fields 2545 W Taylor Chicago
Drew Dorothy 377 4 av New York
Drew Lowell B Stratford N J
Drew Virginia 2225 Michigan av Chicago
Du Bois & Leigh Star Akron O
Du Bois Great & Co 30 N Wash av Bridge
Duffy Thos H 656 Virginia av St Louis
Dulsett Paul Orpheum New Orleans

DUNEDIN TROUPE

Stoll Tour, England.
JAMES R. DONEGAN, Mgr.

Dunn Arthur F 2051 E 14 Cleveland
Dunn Chas Robinson Crusoe Girls B R

E.

Eagon & D'Arville Daytonia Htl Dayton O
Early John Sam Devere B R
Eddie Jennie Cracker Jacks B R
Edgardo & Martine 533 N Howard Baltimore
Edythe Corinne 335 S Robey Chicago

KATE ELINORE

SAM WILLIAMS

Next Week (Nov. 30) Chase's, Washington.
30 Chase's Washington.
Direction Max Hart.

Eldrid Gordon & Co Orpheum Winnipeg
Elliot L C 86 Baker Detroit
Ellis & McKenna Dominion Ottawa

Elsen Arthur 456 E 149 N Y
Elton Jane 244 W 116 N Y
Elwood Perry & Downing 534 Hattem av Balto
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Europa National Sydney Australia
Englebreth G W 3213 Highland av Cincinnati
English Lillian Queens Jardin de Paris B R
Eman H T 1324 Putnam av Bklyn
Espe & Roth Orpheum Champaign Ill
Evans Beasle 3701 Cottage Grove av Chicago
Evans Emila & Evans 2546 7 av N Y
Evans & Lloyd 932 E 13 Brooklyn
Evelyn Sisters 360 St James Pl Bklyn
Evers Geo 210 Loosya San Antonio
Ewling Charlie 514 W Oconee Fitzgerald Ga

F.

Fairchild Sisters 330 Dixwell av New Haven
Falls Billy A 5 Virginia av Gates N Y
Farr Frances Gay Widows B R
Farrell Taylor Trio Taxi Girls B R
Fenner & Fox 413 Van Hook Camden N J
Ferguson Dick 48 W 63 Bayonne N J
Ferguson Frank 704 W 180 N Y
Ferguson Jon 127 W 67 N Y
Ferrari Grace 3716 Warsaw av Chicago
Field Bros Keiths Portland Mo
Fields Nettie 6302 S Halsted Chicago
Fields and Hanson Orpheum Zaneville O
Fields & La Adella Princess Ft Dodge Ia
Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fitzsimmons & Cameron 5603 S Green Chicago
Fletcher Ted 470 W 124 Brooklyn
Flynn Frank D 65 W 123 N Y
Follette & Wicks 1824 Gates av Bklyn
Forbes & Bowman 201 W 112 N Y
Force Johnny 800 Edmondson Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Cozy Corner Girls B R
Fordyce Trio Keystone Phila
Fornby Geo Waltheus House Wigan Eng
Foster Billy 2316 Centre Pittsburgh
Foster Phyllis Darlings of Paris B R
Fowler Kate 234 W 96 N Y
Fox & Summers 517 10 Saginaw Mich
Fox Florence 178 Elmoro Rochester
Fox & Ward Polia Bridgeport
Foyer Eddie 9920 Pierpont Cleveland
Francis Paul Queens Jardin de Paris B R
Francis Willard 67 W 133 New York
Franciscos 343 N Clark Chicago
Franks Sisters Miss New York Jr B R
Frans Sig & Edythe Taxi Girls B R
Fredericks Musical Airdome Chattanooga
Freeman Bros Taxi Girls B R
Frevoli Keiths Jersey City
Frey Twins Grand Pittsburgh
Frobel & Ruge 314 W 23 New York

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 293 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardner Eddie Majestic St Louis
Gardner Georgia 4646 Kenmore av Chicago
Garfield Frank Passing Parade B R
Gase Lloyd Broadway Gaiety Girls B R
Gaylor Chas 765 17 Detroit
Gehruse Emma Girls from Happyland B R
George Stella Girls from Happyland B R
German Anna T 25 Arnold Revere Mass
Gilden Sisters 316 Schuykill av Pottsville Pa
Giles Alpha Star Show Girls B R
Gilmore & Le Moynes 415-33 Des Moines
Gladstone & Talmage 145 W 45 N Y
Godfrey & Henderson 173 W 45 N Y
Goforth & Doyle 351 Halsey Bklyn
Golden Max 5 Alden Boston
Goodall & Craig 146 W 36 N Y
Goodman Joe 2052 S 3 Philadelphia
Goodrode J Globe Kansas City
Goodwin Shirley Girls from Happyland B R
Gorden Geo F Girls from Happyland B R
Gorden Paul Empire London Indef
Gordo El 1211 Bway N Y
Gordon Ed M 6118 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 25 So Locust Hartstown Md
Gordon & Marx Keiths Cincinnati
Goss John 33 Sawyer Haverhill Mass
Gottlieb Amy 600 N Clark Chicago
Govt Trio 356 Willow Akron O
Graham & Randall Magic Ft Dodge Ia
Gray Trio 1466 Woodlawn av Indianapolis
Grays & Graham Vandeville Club London
Gray & Gray 1322 Birch Joplin Mo
Green Winifred 168 W 65 N Y
Gremmer & Melton 1437 S 6 Louisville
Griffith J P Trocadero B R
Griffith Myrtle E 5505 Kirkwood av Pittsburgh
Griffith Marveline 15 W Eagle Buffalo
Griffs & Hoot 1325 Cambria Philadelphia
Grimes Tom & Co Williamstown N J
Grooman Al 532 North Rochester
Gruher & Kew 408 Av E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit

H.

Hall Alfred Queens Jardin de Paris B R
Hall & Pray 50 Columbia Swampscott Mass
Hall & Riscane 54 Orchard Norwich Conn
Hall Dora 111 Walnut Revere Mass
Haltner Nan 1421 17 av Denver
Haltner Boys 2 E 80 N
Haltton Powell Co Colonial Indianapolis Indef
Hamilton Estella Temple Ft Wayne Ind
Hampton & Hasset 837 Poplar Cincinnati
Hanes G Scott 813 Ritzer Phila
Hanson Bros & Co Temple Hamilton Can
Hansone & Co 1037 Tremont Boston
Hanvey Lou 553 Lenox av New York

CHAS. HARRIS

"The 21st Century Girl."
Playing W. V. M. A.
Direction, JAMES FLUNKETT.

Harkins Geo Taxi Girls B R
Harkins Four Orpheum Schenectady
Harper Annette Girls from Happyland B R
Harrigan Harry Star Show Girls B R

When answering advertisements kindly mention VARIETY.

Harrington Bobby Girls from Missouri B R
Harris Murray Belles of Boulevard B R
Harris & Randall Palace Htl Chicago
Hartley Johnnie 708 Harrison av Scranton
Hart Marie & Billy Maryland Baltimore
Hart Stanley Warde Hyman Los Angeles Indef
Hart Maurice 156 Lenox W N Y
Hartman Gretchen 521 W 135 N Y
Harvey De Vora Trio Alhambra N Y
Haskell Loney Keiths Syracuse
Hatches 47 E 132 New York

E. F. HAWLEY AND CO.

"THE BANDIT."
Next Week (Nov. 20), Bronx, New York.
EDW. S. KELLER, Rep.

Hawthorne Elida 3313 Jamaica av Richmd HI
Hayden Jack Orpheum New Orleans
Hayes Frank Social Mads B R
Hayes Gertrude Folies of Day B R
Hayes Ed C Vogels Minstrels
Hayman & Franklin Palace Bradford Eng
Hearn Sam Folies of Day B R
Hearn & Rutter Victoria Rochester
Hebron Marie Irwins Majestics B R
Held & La Rue 1333 Vine Philadelphia
Henderson & Thomas 227 W 40 N Y
Henelia & Howard 446 N Clark Chicago
Henry Dick 307 Palmetto Brooklyn
Henry Girls 2326 So 17 Philadelphia
Henry 423 E 144 N Y
Herberts The 47 Washington Lynn Mass
Herman & Rice 332 W 36 N Y
Herr Noodle Box 66 Witter Pa
Hers Geo 333 Stone av Scranton

HEUMAN TRIO

A Novelty on Wheels.
Next Week (Nov. 20), Music Hall, New York.

Haywood Great 43 Clinton Newark
Hicker Bonnie Folies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 516 E 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hilson Robt Sam Devere B R
Hilton Marie Folies of Day B R
Hines & Fenton 151 W 63 N Y
Hines & Remington Harrison N Y
Hoffman Dave 2241 E Clearfield Phila
Holman Bros 614 Lake Cadillac Mich
Holman Harry & Co Orpheum Altoona Pa
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Hontan & Helm 123 Lockwood Buffalo
Hood Sam 721 Lawrence Buffalo
Hoover Lillian Belles of Boulevard B R
Hopp Fred 326 Littleton av Newark N J
Horton & La Triaka Orpheum Seattle
Hotelling Edward 557 S Division Grand Rap

HOWARD

THE FINISHED VENTRILOQUIST.
Next Week (Nov. 20), Poli's, New Haven
Representatives, MORRIS & FEIL.

Houdini Harry Keiths Toledo
House Carl C 401 Cadillac av Detroit
Howard Jack Coxy Corner Girls B R
Howard Katherine Folies of Day B R
Howard Bros Majestic Pt Worth
Howard Emily 444 N Clark Chicago
Howard Comedy Four 933 S av Bklyn
Howard Harry & Mac 223 S Peoria Chicago
Howard Bernice 3609 Calumet av Chicago
Howard & Howard Poli's New Haven
Hoyt Edward N Palmira N Y
Hoyt & Starks 15 Bancroft pl Bklyn
Hughes Mrs Gene & Co Grand Pittsburgh
Hughes Musical Trio 73 E Main Webster Mass
Hulbert & De Long 461 Madison Chicago
Hurler F J 153 Magnolia av Elizabeth N J
Huyatt & La Nore 1613 W Lanvale Baltimore
Hyde Beanie 613 Pearl Buffalo

Ingle & Reading 192a Bower Jersey City
Ingram Tm 1804 Story Boone Ia
Iolan Sisters 9 W 45 N Y
Ireland Fredk Irwins Majestics B R
Irving Pearl Indian Lane Canton Mass
Irwin Flo 327 W 45 N Y
Irwin Ferdinand 34 Horton Fall River

Jacobs & Sargent Goe & Atkins av Pittsburgh
Jeffries Tom 229 Bridge Bklyn
Jennings Jewell & Barlow 2362 Ari'g'tn St L
Jess Johnnie Cracker Jacks B R
Jewell Mildred & Alden Boston
Jewells Manikins M H Pawtucket R I
Johnson Great 357 W 37 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnson Bros & Johnson 3245 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstons Musical Hip London Indef
Jones & Rogers 1351 Park av N Y
Jones Maud 50 W 125 N Y
Jones & Gaines 412 W 55 N Y
Jones Kohl & Whaler 5119 Hazel av Phila
Juno & Wells 511 E 78 N Y

Kaufmans 240 E 35 Chicago
Keeley Bros 5 Haymarket Sq London
Keeley & Parks Altmeyer McKeesport Pa
Kollam Lee & Jessie Gem Brantford Can
Kelley & Wentworth Orpheum Kansas City
Kelly Walter C 5 AV N Y
Kelsey Sisters 4332 Christiania av Chicago
Kennedy Joe 1121 N 3 Knoxville Tenn
Kenney & Hollis Empress San Francisco
Kent Marie Folies of Day B R
Kenton Dorothy Felix Portland Htl N Y
Kessler Jess Keiths Columbus
Kessner Rose 418 W 144 N Y
Kiddor Bert & Dor 236 Santa Clara Alameda
King Bros 311 4 av Schenectady

MAZIE KING

Orpheum Circuit.

Klein & Clifton Majestic Chattanooga
Klein Ott & Nicholson Majestic Dubuque Ia
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Koehler Grayce 5050 Calumet Chicago
Kolb & La Neva O H Augusta Me
Koler Harry Queens Jardin de Paris B R
Koners Bros Apollo Vienna
Kuhns Three White Grand Syracuse

Lacey Will 1516 Capitol Washington
Laight Pearl Sam Devere B R
Lake Jas J Knickerbockers B R
Lamont Harry & Flo 20 Clinton Johnstown NY
Landis & Knowles Lyric Des Moines
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 169 Alexander Rochester
Lane Eddie 304 E 73 N Y
Lane & O'Donnell Alhambra N Y

THE LANGDONS

in
"A Night on the Boulevard"
Always a laughing HIT
ALBEE, WEBER & EVANS, Mgrs.

Lanigan Joe 102 S 51 Phila
Lansear Ward E 233 Schaefer Bklyn
La Centra & La Rue 2461 2 av N Y
La Masse Trio Orpheum Budapest
La Moines Musical 323 S Barbou N Y
La Nole Ed & Helen 5 Mill Troy N Y
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 21 Little Newark
La Tell Bros Keiths Jersey City
La Toska Phil 135 W 22 Los Angeles
La Tour Irene 34 Atlantic Newark N J
La Vier Folie Worcester
Larrievs & Lee 32 Shuter Montreal
Lashie Great 1611 Kater Phila
Laurent Bert 3 Platt pl Scranton
Laveen Cross Co Gayety So Chicago
Lawrence & Edwards 1140 Westm'r Provid'ce
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 220 Madison St Charles Ill
Le Pages 226 S Milwaukee
Le Roy Lydia Folies of Day B R
Le Roy Geo 36 W 115 N Y
Le Roy Vic 332 Everett Kansas City Kan
Le Roy & Adams 1813 Locust av Erie Pa
Leahy Bros 259 East av Pawtucket R I
Leberg Phil & Co 224 Tremont Boston
Lee Audrey Girls from Happyland B R
Lee Rose 1040 Broadway Bklyn
Lehr Corinne Star & Garter B R
Leipzig Majestic Milwaukee
Lenox Cecil Trocadero B R
Lenza 1914 Newport av Chicago
Leonard Gus 280 Madison av N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leoni Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Leslie Genie 361 Tremont Boston
Leslie Frank 124 W 139 N Y
Lester & Kellett 318 Fairmount av Jersey City
Levering G Wilbur Folies of Day B R
Levy Family 47 W 129 N Y
Linton Tom Keiths Lawrence Mass
Lipson Chas Girls from Happyland B R
Lingermans 705 N 5 Phila
Linton Fred Taxi Girls B R
Livingston Murray 320 E 163 N Y
Lloyd & Gastano 104 E 61 N Y
Lockhart & Leddy 233 W 135 N Y
Lockwoods Musical 132 Cannon Poughkeepsie
Lols & Love 2314 2 Bklyn
London & Riker 32 W 98 N Y
Londons Four Orpheum Minneapolis
Longworths 3 Magnolia av Jersey City
Lorch Family Orpheum Memphis
Lore Musical 37 Ridge av Rutherford N J
Luce & Luce 938 N Broad Phila
Luckie & Yoast Empress Butte
Lynch Gertrude Sam Devere B R
Lynch Jack 32 Houston Newark
Lynch Hazel 355 Norwood av Grand Rapids
Lynn Louie Star Show Girls B R

Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 6244 Ohio Chicago
Mack & Walker Temple Hamilton Can
Madden & Fitzpatrick Majestic Dallas Tex
Malloy Dannie 11 Glen Morris Toronto
Malvern Troupe Empress Winnipeg
Manning Frank 355 Bedford av Bklyn
Manning Trio 154 N Wanamaker Phila
Mantell Harry Trocadero B R
Mantella Marionettes 418 Elm Cincinnati
Marine Comedy Trio 137 Hopkins Bklyn
Mario Aldo Trio Orpheum Minneapolis
Marlowe & Plunkett Orpheum Altoona Pa
Marsh Chas 305 14 Milwaukee
Marsh Harry Taxi Girls B R
Martha Mile Peoples Phila
Martine Carl 487 W 57 N Y
Marvelous Bob Princielle Cleveland
Marx Bros & Co 4549 Calumet av Chicago
Mason Harry L Star & Garter B R
Matthews Eloise Star & Garter B R
Matthews Mabel 3321 Burling Chicago
Mayne Elizabeth 1333 S Wilton Phila
McCaig Gertrude & Co 706 Park Johnstown
McCarthy & Barth 2901 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 312 AV O Bklyn
McCune & Grant 636 Benton Pittsburgh
McDermott Harry Star & Garter B R
McDonald & Gouverneur 2225 Maxwell S'p'ne
McGarr & Harris 651 Palmer Toledo
McGuire Tm 129 Elm Detroit
McIntyre Wm J Folies of Day B R

JOCK McKAY

With Lulu Glaser in "Miss Dudesack."
Management, WEBER & LUESCHER.
Vaudeville Manager, Pat Casey.

McLain Sisters 38 Miller av Providence
McNallys Four Irwins Majestics B R
McNamee 41 Smith Poughkeepsie
MacNicol Jas Charlottetown Canada
McNutt's Nutty 270 W 39 N Y
McWaters & Tyson 471 60 Bklyn
Mairese Ethel & Ernest Bway Gaiety Girls BR
Mendelsohn Jack Pat Whites Gaiety Girls BR
Meredith Sisters 162 W 66 N Y
Merrick Tom Midnight Maidens B R
Methen Sisters 12 Culton Springfield Mass
Meuther & Davis 342 E 86 N Y
Meyer David 1534 Central av Cincinnati
Miles P W Majestics B R
Millard Bill & Bob Lyda Chicago
Millman Trio Nouveau Gent Belgium
Miller Wilson 782 President Bklyn
Miller & Mack 3641 Federal Phila
Mills & Moulton 58 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Banner B R
Milton & De Long Sisters Orpheum Harris'g
Minstrel Four Orpheum Rockford Ill
Mintz & Palmer 3312 N Park Phila
Miskel Hunt & Miller 103 14 Cincinnati
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Irwins Majestics B R
Moller Harry 34 Blymer Delaware O
Montambo & Bartell 40 E Liberty Waterbury
Moore Geo W 214 Cedar Phila
Moore & St Clair Colonial Norfolk Va
Moore Mite Grand Hamilton O
Morette Sisters Lyda Chicago
Morgan Bros 2515 E Madison Phila
Morgan King & Thompson Sis 403 E 41 Chic
Moris Sisters Bowery Burlesquers B R
Morris & Wortman 122 N Law Allentown Pa
Morris & Kramer 1306 St Johns pl Bklyn

4 Mortons 4

CLARA KATE
PAUL
IN VAUDEVILLE

Morton Harry Queens Jardin de Paris B R
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Behnam Show Gayety Boston 27-29 Empire
Albany 30-2 Mohawk Schenectady
Belles Boulevard Shubert St Paul 27 Gayety
Omaha
Ben Welch Show Empire Cleveland 27 Empire
Toledo
Big Banner Show Garden Buffalo 27 Corinthian Rochester
Big Gayety Olympic New York 27 Gayety Phila
Big Revue Cooks Rochester 27 Lafayette Buffalo.
Bohemians Star Chicago 27 Calumet Chicago
Boy Tons Empire Hoboken 27 Music Hall New York
Bowery Burlesquers Gayety Newark 27 Empire Hoboken
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Century Girls Krug Omaha 27 Century Kansas City
Cherry Blossoms Avenue Detroit 27 Polly Chicago
College Girls Casine Boston 27 Columbia New York
Cosy Corner Girls Columbia Scranton 27 Eighth Ave New York
Cracker Jacks Music Hall New York 27 Murray Hill New York
Daffydils Empire Hoboken 27 Casino Boston
Darlings Paris Lyceum Washington 27 Monumental Baltimore
Ducklings Lafayette Buffalo 27 Avenue Detroit
Follies Day Empire Indianapolis 27 Buckingham Louisville
Gay Widows Star Toronto 27 Cooks Rochester
Ginger Girls Gayety Brooklyn 27 Olympic New York
Girls from Happyland Columbia Chicago 27 Gayety Milwaukee
Girls from Missouri Dewey Minneapolis 27 Star St Paul
Girls from Reno Star Cleveland 27 Academy Pittsburgh
Golden Crook 30-32 Glimore Springfield 23-25 Franklin Sq Worcester 27 Westminster Providence.
Hastings Big Show Gayety Milwaukee 27 Gayety Minneapolis.
High School Girls Star St Paul 27 Krug Omaha
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Howe's Lovemakers Gayety St Louis 27 Gayety Louisville
Ideals Academy Pittsburgh 27 Penn Circuit.
Imperial Penn Circuit 27 Lyceum Washington
Jardin de Paris Calumet Chicago 27 Star Cleveland
Jersey Lillies Star & Garter Chicago 27 Gayety Detroit
Kentucky Belles Casino Brooklyn 27 Bowery New York
Knickerbockers Gayety Louisville 27 Standard Cincinnati
Lady Buccaneers Empire Phila 27 Lusarne Wilkes Barre
Majestics Gayety Phila 27 Gayety Baltimore
Marion's Dreamlands Murray Hill New York
27-29 Glimore Springfield 30-2 Franklin Sq Worcester
Merry Burlesquers Trocadero Phila 27 Bon Ton Jersey City
Merry Maidens Lusarne Wilkes-Barre 27 Columbia Scranton
Merry Whirl Casino Phila 27 Star Brooklyn
Midnight Maidens Corinthian Rochester 27-29 Mohawk Schenectady 30-3 Empire Albany
Miss New York Jr Howard Boston 27 Royal Montreal
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Pacemakers Bronx New York 27 Empire Brooklyn
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Social Maids Gayety Washington 27 Gayety Pittsburgh

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Tiger Lillies Royal Montreal 27 Star Toronto
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Vanity Fair Star Brooklyn 27 Gayety Newark
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Whirl of Mirth Eighth Ave New York 27 Bronx New York
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P following name indicates postal, advertised once only.

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Boom Maurice
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Bright Louise (S F)
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Burton Clara (C)

C.

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Canton & William (C)
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Cate B J
Ceil Margaret
Clancy Geo (C)
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Coleman John (C)
Connolly & Webb
Conrad & Whidden
(C)
Cook Walter
Cooper Mrs M (C)
Crispi Edna (C)
Crollus R P

D.

Daub Jack
Davis Josephine
Davis Wendell
Dean Gusie
Demming Geo (C)
Dessau Earle S (C)
Dooley Wm J
Dugan Jas
Dyso Jas (C)

E.

Edwards Jessie (C)
Edwards Phil (C)
Edwards & Raymond
(C)
Elmer Clarence
Elmore Alan
Ely Edgar Atchinson
Espey Nina
Emerson Grace (C)
Emerson & Celest (C)

F.

Farrington Nevada
Fidello & Carp (S F)
Fogarty Frank (P)
Fording Lillian (C)
Ford Bert (C)
Fortune Tellers Trio
(S F)
Fox & Clair (S F)
Frank Herbert
Franklin Caroline
Fulton Rosa

G.

Gennaro (C)
Georges Two
Golden Morris (S F)
Goodwin Sue
Gould V
Graham Jimmie (P)
Greely Tom (C)

H.

Harkins Dolly
Harlow Beatrice
Harris Chas (C)
Harrison Leonore
Hayraes Mrs
Hazelton Helen
Hebert & Langwood
(C)
Heeley & Heeley
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Holgate W D
Homer Charles
Hopkins Ethel
Hornbrook Gus
Houston Lillian
Hussey Helen
Hunting Tony

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Irving Jack

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(S F)
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Keller Jessie
Kelly Tom (S F)
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Kennedy Jack
Kent Annie
Kent Mzie
King & Mack (C)
Kirk Ethel
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Milton Josie (C)	Reld Bessie	Tillson Ben A	
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(C)			
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In their new
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Playing W. V. M. A. Time.
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Presenting
 "GREAT MOMENTS FROM OLD PLAYS."
 A Protean Novelty.
 Direction, WM. S. HENNESSEY.
 In Preparation "UNDER LONDON."

It isn't the name
 that makes the
 act—

It's the act that
 makes the name.

THE KING OF IRELAND JAMES B. DONOVAN

AND
RENA ARNOLD

QUEEN OF VAUDEVILLE
 DOING WELL, THANK YOU.
 Director and Adviser, King K. C.



Five American acts with us at the Palladium this week, and all going some. It has just come to notice that a number of English acts which left for the States a short while ago are all making good. We are going to kiss the Blarney Stone next week, so look out for some new wit. Palladiumly Yours,

VARDON, PERRY and WILBER

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Original and Genuine 4 LONDONS

Ernest A. London, Manager.
 Established, 1902. Direction, Jo Paige Smith.
 Next Week (Nov. 20). Orpheum, Minneapolis

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Jessie Jacobs
 and
 Pat Casey

NEXT WEEK
 (Nov. 20)

KEITH'S
 Lynn

HUGHES MUSICAL TRIO

Management Jo Paige Smith.

JULIAN AND DYER

A LAUGH A SECOND

Lola Merrill and Frank Otto

Next Week (Nov. 20). Greenpoint.
 Direction, Max Hart.

GENE FARD Marcus and Gartelle

In their sketch

"Skatorial Rollerism"

JAMES PLUNKETT, Mgr.

MAX GRACE Ritter and Foster

with "Gay Widows."

Next Week (Nov. 20). Star, Toronto.



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 Geo. W. Barry's "TRAVELING A LA CARTE"
 Home Address, No. 7 Hawthorne Ave.,
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 Phone, 1881-L. Passaic.

Philadelphia, Nov. 14, '11, at B. F. Keith's

"Menetekel"

HAD THEM GUESSING

"Menetekel," an illusion introduced by William Berol is still unexplained by the wise ones in the audience. "Item."

"In the way of novelty precedence must go to the mysterious 'Menetekel'—Pleasing and perplexing." "Telegraph."

"The hand which traced the forecast of Belshazzar's doom could not have been more wonderful—astounding." "Star."

"Few acts of more mystifying nature have been seen than 'Menetekel'." "Ledger."

"Novel and inexplicable" "American."

"Proved to be mystifying" "Record."

WILMINGTON, DEL., NOV. 7, '11:
 "At the Garrick . . . entertaining and puzzling feature . . . It isn't often that playgoers as a body are so completely stumped with a performance of this nature, but 'Menetekel' seemed to have it all over them." "Journal."

"Baffling, mysterious and exceedingly clever." "News."

"'Menetekel' great" . . . VARIETY, XI, 11, '11.

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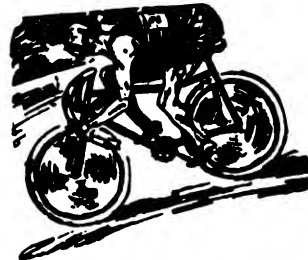
In the original "SCHOOL ACT."

On the United Time.

Direction ALBEE, WEBER & EVANS.

Next Week (Nov. 20). Keith's, Lawrence.

CHARLES AHEARN



"THE RACING MAN."

PAT CASEY, Agent.

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PANTAGES
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Next Week
 (Nov. 19)
 Pantages
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I am the Originator of my Act.
 Not a Copyist.

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THE ENGLISH GUY

From the Boston Opera House and Metropolitan Opera House, Philadelphia. Also from the Palace, Empire and Alhambra, London.

I am going to make America my home in future, because I like it and because I can make more money here than in England. I have sold out my home in England.

I am in the unique position of being the only one on the black list of the United Booking Offices.

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VARIETY

Vol. XXIV. No. 12.

NOVEMBER 25, 1911

PRICE TEN CENTS

INTERSTATE COMMISSION INQUIRING INTO REBATES

**Investigation on Before Federal Grand Jury at Chicago
Involving Eastern Burlesque Wheel Managers
Suspected of Having Received Rebates
From the Vanderbilt Lines**

Chicago, Nov. 22.

This week the Federal authorities have been investigating to ascertain whether the Vanderbilt Lines rebated to Eastern Burlesque Wheel managers for traffic of burlesque companies over those roads.

J. Herbert Mack, Samuel A. Scribner, Rudolph K. Hynicka and L. Lawrence Weber were here and examined under subpoena.

The testimony is received by the Grand Jury, as the charge is subject to indictment. Penalty is \$5,000 for each offense.

From what is understood of the action, the allegation is that Mr. Hynicka received the money, if any was paid. There is a report around the railroad men testified they paid monies in rebates to some Eastern Burlesque Wheel man.

Morris Mannist also testified. He was formerly employed by an Eastern Burlesque Wheel firm.

In New York the investigation into the matter of rebates by railroads to Eastern Wheel managers has been understood to have been on for several weeks. It is said a sum of money, amounting to about \$16,000, was traced by the Department of Justice from the Vanderbilt Lines to the managers. The passing of the money, according to the story, was accomplished by the railroad buying space in theatre programs ostensibly.

At a dinner given to burlesque managers some months ago, it is reported a statement was made that a dividend soon to be declared was furnished through railroad rebates.

The Morris Mannist mentioned as the only witness before the Grand

Jury, outside of the burlesque people, was in the employ of Weber & Rush before that firm dissolved. Afterward Mr. Mannist found employment with Ed. F. Rush, and later, it is said, applied to the Columbia Amusement Co. for a position. His application was refused. Shortly after, according to report, the Federal authorities started an investigation. While in New York last week, although his place of business is in Canada, Mr. Mannist was served with a subpoena to appear in Chicago on the rebate matter.

"PEGGY" AT THE CASINO.

"Peggy," rewritten by William LeBaron and whipped into better shape for an opening at the Casino, New York, has had a new chorus recruited for the piece.

Ned Wayburn was called in to bolster up the numbers. He sent out a hurry call Saturday for 300 chorus girls, picking a full set for the Tom W. Ryley piece. Ryley expects to "come back" with "Peggy." It was at the Casino where he made his biggest "barrel."

With the rehash and rebuilding of "Peggy" and its subsequent arrival at the Casino, the opening of "The Wedding Trip," Reginald DeKoven's musical play at this house, will necessarily come at a later date. Unless the Shuberts again shake the bookings around, "Peggy" will follow "The Kiss Waltz" at the Casino.

Dorothy Jardon will be in "The Wedding Trip."

Charles A. Bigelow has retired from the cast of "The Waltz" at the Casino, and his place taken by Dallas Welford, the English comedian, who will also fill the role on the forthcoming road tour.

HIP'S BIG SALE FOR LAUDER.

Cleveland, Nov. 22.

Since last Friday B. F. Keith's Hippodrome has been returning money for the Harry Lauder performances tomorrow (two shows). The house was completely sold out by Nov. 17, at a \$2 scale for orchestra and balcony, with \$3 in the boxes.

The advance sale started so early the Hippodrome did not find it necessary to advertise or bill the Harry Lauder Road Show.

Trenton, N. J., Nov. 22.

The finale of the Harry Lauder tour will occur next Tuesday night at the Broad Street theatre. A big time has been planned. William Morris, Mr. Lauder's American manager, and his entire staff, will be present to witness the presentation to the Scotchman of a handsome silver service in commemoration of his 1911 hugely successful trip. Mr. Morris may make the speech and delivery.

Wednesday morning Mr. Lauder leaves New York on the Lusitania.

Chicago, Nov. 22.

The Harry Lauder Road Show now holds the record for the Garrick. It played to within \$1,000 of the total capacity of the house, two shows daily, for the week Mr. Lauder was here.

FOUR FORDS' LAST SEASON.

San Francisco, Nov. 22.

When the Four Fords played here, it was agreed between the brothers and sisters this would be their last season under the act's well known title. Max Ford is thinking of embarking as a "single" turn. The two girls will appear together. Ed Ford has no plans, as far as known.

WILLIE'S FIRST FIGHT.

The first boxing match ever witnessed by William Hammerstein resulted in an attraction for Hammerstein's next week. It is One-Round Hogan, who put it all over Knock-Out Brown last week. James E. Plunkett, the agent, was in Hogan's corner, and saw Willie in the crowd. The rest was easy. Willie says it gives some class to the hills to have a new name like One-Round Hogan upon it.

ERLANGER AND CASEY SAILING.

The Mauretania Dec. 16 will sail away with A. L. Erlanger and Pat Casey aboard. They go over to London to witness the opening of the specially organized "Pink Lady" company for the Globe theatre there. The event occurs New Year's.

The company, numbering 100 or more, were all gathered in New York for a complete English presentation. They will leave by the Minnehaha the same day.

This will be Mr. Casey's first venture afloat, though the big vaudeville agent has threatened to look the old country over several times in the past.

The second company, with Frank Daniels and Ada Lewis as the principal players, opened Monday night in Trenton, for a three days' engagement, with the last half of this week scheduled for Hartford.

Sam Harrison sailed for London Wednesday, in advance of the company.

(Special Cable to VARIETY.)

London, Nov. 22.

It is unlikely Klaw & Erlanger's production of "The Pink Lady" for London will appear at the Globe, owing to the present success there of "The Glad Eye."

The Queens theatre will more probably be the London stopping place for the K. & E. show.

GREAT DANCER COMING.

Katerina Geltzer, the premier ballerina danseuse of the Imperial Opera House, St. Petersburg, who has never been out of Russia until this year when she appeared in London, accompanied by three dancing soloists, two women and a man, will arrive in New York Dec. 2, on the New York.

Mme. Geltzer may appear in Washington before opening at the Metropolitan Opera House. She is considered one of the greatest dancers in the world.

BECK DUE BACK.

Martin Beck is due back in New York Dec. 1. He left for London a couple of weeks ago.

"MUSIC HALL TRUST" REVIVED IN ENGLAND BY OSWALD STOLL

**Moss' Empires Reported to be Easy for Him to Land, but
Butt and De Frece Company Proving an Obstacle.
\$15,000,000 Corporation in the Air.**

(Special Cable to VARIETY.)

London, Nov. 22.

There is evidently in the shaping a big vaudeville "trust" on this side. A capital of \$15,000,000 is talked of. This would cover the amalgamation of the Stoll-Gibbons concern, Moss Empires, Syndicate Halls and the Variety Theatres Controlling Co. Although there is no official announcement made, it is generally believed the scheme owes its inception and formation to Oswald Stoll.

It is no secret the condition of Moss Empires, Ltd., is far from what it was. The price of the shares in the open market give some indication of how things stand. Mr. Stoll has a very large holding in Moss Empires, although he has no official position with it. Someone recently unloaded on the market. It is generally believed on the inside that a great many of the shares then sold came into the possession of Mr. Stoll.

Many meetings have been recently held at which Moss Empires, representatives Stoll, Gibbons, Butt and De Frece have been present.

The position of the Variety Theatres Controlling Co. (Butt-De Frece) at the moment is something as that of the obstinate juror, who would not agree to the hanging. They carry comparatively little responsibility in the way of bricks and mortar, yet they have a big pull, and whilst they run in opposition to Moss Empires in the provinces, they have a working arrangement in regard to the regulation of artists' salaries. They also have an action in the courts against Walter Gibbons, so that it is quite clear until the Variety Theatres Controlling Co. concludes its agitation and litigation, the so called "Music Hall Trust" can not come about.

It may be premature anyhow to talk about the details of such a combine, much as it has been planned time and time again. No one in the least degree intimate with Mr. Stoll, believed that when the previous attempt failed, he had done with it. Nor would anyone be surprised, if within the near future, he succeeded, in pulling off the greatest financial coup ever known in the history of vaudeville.

CENSOR CUTS THRILLERS. (Special Cable to VARIETY.)

London, Nov. 22.

The French company headed by Louis Tunc has announced a presentation of "L'Aviege Folle" at the Coronet theatre, but the Censor has forbidden the organization from giving any of the "thrillers" from the Grand Guignol, Paris.

ACTS NEEDS UNDERSTANDING. (Special Cable to VARIETY.)

London, Nov. 22.

Pasquariello, an Italian comic singer, opened at the Hippodrome Mon-

day. The Neapolitan melodist was a big hit to those who comprehended his turn, but he was not understood by the majority.

NATION GETS CRYSTAL PALACE.

(Special Cable to VARIETY.)

London, Nov. 22.

Crystal Palace has been bought for the nation. Lord Plymouth subscribed \$1,050,000 toward the fund for its purchase.

"PEGGY" AND "MAID" CLOSING.

(Special Cable to VARIETY.)

London, Nov. 22.

Notices have been posted at the Gaiety announcing the closing of "Peggy" and at the new Whitney (formerly Waldorf) for the withdrawal of "The Spring Maid."

SPECIAL XMAS ATTRACTIONS.

(Special Cable to VARIETY.)

London, Nov. 22.

The special Christmas attractions for the Coliseum will be Charles Hawtreay and James Welch.

GRAVES RECONSIDERING.

(Special Cable to VARIETY.)

London, Nov. 22.

George Graves is reconsidering a proposition recently made to him to go to America. He at first declined it.

APHIE JAMES A RECRUIT.

Aphie James, late star in "Judy O'Hara," is preparing to enter vaudeville and has several sketches under consideration. Since her company closed, "Judy O'Hara" has been released for stock purposes.

WANTS ACTORS BONDED.

Boston, Nov. 22.

Frank Mead, the booking agent, has framed an amendment to the Agency Bill that will soon be fought before the legislature, in which the actor, as well as agent, will be compelled to file a bond. This, in a measure, will protect the manager as well as the actor.

PEEBLES BOOKING.

John C. Peebles, late manager of the Hudson theatre, Union Hill, has established a booking and producing agency in the Putnam building.

CHIMP DIES EN ROUTE.

London, Nov. 8.

Frank E. Bostock, who sent two chimpanzees to South Africa for a tour of that country, received word a few days ago one died on the way.

IDA FULLER'S NEW ACT.

The Pat Casey Agency is submitting Ida Fuller in a new act to the vaudeville managers. Miss Fuller recently returned from the other side, and has prepared an elaborate number for her re-entrance over here.

MARQUARD DIDN'T SHOW.

George O'Brien, who booked "Rube" Marquard and Annie Kent (formerly of Kelly and Kent), at the New York Roof to open Monday afternoon, was a very much flustered youth for several hours Monday morning.

The act rehearsed all day Sunday and everything looked propitious for the premiere the following day. Monday morning Georgie strolled around to the theatre to assist in the orchestra rehearsal but neither of his people put in an appearance.

Finally growing restive, Georgie called up "Rube's" home and was informed he had "just left in his machine for Miss Kent's hotel." Rushing around to where Miss Kent was stopping, he was told that both had gone out a moment before he arrived. All efforts to locate the pair were of no avail. After waiting for more than a reasonable length of time the ball tosser's billing was removed from the front of the house and another act substituted and a lawsuit threatened.

In the evening Marquard visited Hammerstein's to pay his respects to his co-laborers on the diamond who were appearing at that house. Asked why he was not working "Rube" replied he understood that he was booked for the New York theatre and did not wish to appear on any roof.

Miss Kent gives as the reason for not playing at the New York, that she was served with an injunction restraining her from appearing. She alleges that she was booked by M. R. Sheedy to play Lynn this week, but had secured a verbal release and that the injunction service was the first intimation she had of any attempt to prevent her from playing at the New York with Marquard.

The Marquard-Kent contract with Fox is for five weeks, and will be played later—so say the Fox people.

ARBUCKLE'S LAST WEEK.

This is the last week in vaudeville for Maclyn Arbuckle, with "The Welcher." The managers want him, but at Mr. Arbuckle's salary the number of houses he can appear in are limited, so the managers also want the actor to produce a new sketch.

The sketches around New York just now are not as plentiful as Bill Edwards' dirt piles. Thus Mr. Arbuckle retires, to produce one next month. It will be either a dramatization of "Col. Tod Hunter" or "The Prodigal Judge." Both are quite well known and good sellers from the book shelves.

COMEDY CLUB'S MEMBERSHIP.

A general meeting of the Vaudeville Comedy Club was held at the clubhouse last Sunday afternoon. These general gatherings to talk over the affairs of the society will be monthly occurrences from now on. The "clown nights" start this Saturday, and will be a weekly feature henceforth.

A plan to give away a life membership and a gold card has been arrived at by Gene Hughes, the secretary. He proposes the club, on July and Jan. 1 of each year, should present these gifts to the member who shall have brought in the most applications for membership between the dates.

LETS BELLE BAKER OUT.

The Shuberts let Belle Baker out of the Winter Garden performance after Monday. Miss Baker was a part of the vaudeville olio at the first night of "Vera Violetta." She was also in the Sunday evening vaudeville bill at the same place. Each time the "coon shouter" received applause, but it was evident to everyone a "clacque" supplied it.

It is also said the Yale boys at the Hyperion, New Haven, were peaceful last Saturday night, until Miss Baker appeared. After that, they wrecked the theatre, the curtain having been lowered immediately upon Miss Baker retiring. She does not carry the "clacque" around the country with her, reserving it only for New York.

BERNARD AND WESTON QUIT.

Montreal, Nov. 22.

Mike Bernard and Willie Weston, booked to play at the Orpheum this week, reported in town and then, had a quarrel which resulted in Bernard returning to New York.

Weston hunted up a local pianist named Epstein, who had formerly been in vaudeville, and is working with him.

COLORED "SCHOOL BOY" ACT.

There will be a colored "School Boys and Girls" in vaudeville shortly. J. McPherson and Chris. Smith are getting the dark youngsters together, ten of 'em. James Plunkett will place the turn.

NEW PANTAGES AT PORTLAND.

Portland, Ore., Nov. 22.

Alexander Pantages' new \$250,000 theatre opened Monday night, turning hundreds away, unable to gain admission. It is declared by the press of this city to be the most beautiful vaudeville house in the town.

The boxes were occupied by the mayor, city officials and resident managers of this city and Seattle. Mrs. Pantages rendered a violin solo and was the recipient of many beautiful floral offerings. An excellent bill was presented.

TALBOT BREAKS DOWN.

St. Louis, Nov. 22.

Suffering from a nervous break-down caused by overwork in connection with the opening of the Hippodrome here, Frank L. Talbot, owner of both the Hip and Gem theatre, is confined to his room, American Hotel, being under the care of two physicians and a trained nurse.

V. M. P. A. MEETING.

A meeting of the Vaudeville Managers' Protective Association members was held yesterday (Thursday).

Among the matters passed upon was the invitation of the White Rats Actors' Union for the actors and managers to meet in conference.

BILLERS' CONVENTION DEC. 4.

Boston, Nov. 22.

Richard Armstrong and John Butler were elected by the Bill Posters and Billers' Union, Sunday, as delegates to the International convention of the craft, that will be held at St. Louis, Dec. 4.

UNITED OFFICES RESTARTING FORMER "OPPOSITION SHEET"

**John J. Murdock Renews Activity Against Acts Playing
"Small Timers." Two Two-a-Day Houses Open in
Competition to U. B. O. Booking. Scouts
Out to Locate the Chance-Takers**

With the return of John J. Murdock this week to the United Booking Offices, renewed activity commenced in locating acts playing "small time" vaudeville houses in opposition to those booked by the U. B. O.

Several employees of the Family Department of the big agency were ordered out on the road by Mr. Murdock to discover "big time" acts appearing under assumed names. Many complaints reached the offices during Mr. Murdock's long illness, regarding a condition like this, but no serious attention was given to them in Murdock's absence.

Monday the agents in the United Booking Offices were warned against permitting any of their acts to appear in houses not supplied by the U. B. O. on pain of cancellation of future "big time." The most flagrant cases were cited as having occurred at Lynn, Mass., although the practice has been general.

One matter promptly acted upon this week was the instance of Sully and Hussy, billed under their own title at the Miles theatre, Detroit. This week was the only open time the act has until next June, the remainder of the season having been placed by the U. B. O. The Miles is in opposition to the Temple, Detroit. Upon the newspaper advertisements being received by the United, carrying Sully and Hussy as the bottom line, Albee, Weber & Evans, agents for the act, were notified all the act's United engagements had been canceled. The agents disclaimed knowledge of the Miles booking, saying the first notification they had received of the turn filling in the week was through the United.

Much speculation over the outcome is being indulged in through the Marcus Loew agency handling the bookings for a couple of two-a-day houses just opening. One is the Lumberg, Utica, N. Y., starting Monday in opposition to Wilmer & Vincent's house at that point, and the other, the Imperial, Washington, which opened Monday against Chase's, Washington. Wilmer & Vincent and P. B. Chase book through the United. The new Washington house plays a full week, and is taking in shows costing about \$1,100. The Lumberg will split the week with the Lyceum, Troy.

Among the cities the Family Department men were informed to visit by the United Offices (of which the Fam. Dept. is the "small time" booking branch), were Philadelphia, Boston, Pittsburgh and other towns which have reported suspicious cases, without local managers having been able to identify the owners of the supposedly assumed names in the smaller theatres.

The plan first outlined by the United for the "opposition sheet" will be followed. Action will be taken only upon complaints filed by resident managers or directors of circuits, against houses or acts in "opposition."

JO PAIGE'S START.

Jo Paige Smith made a start this week to become a gentleman rider. He got a bridle. Jo will bloom forth when a saddle and horse are presented to him.

'Tis a pity to keep the bridle from off a horse's back. It is worth about \$200, and was sent to the agent by Sebastian Merrill. Mr. Merrill secured it from Billy Saul, a roving youth in his day, but who fell into the hands of the authorities and was saved from hanging by being sent to the Deer Lodge Penitentiary in Montana.

Saul was a cattle rustler, and stole anything that stood on legs. He is credited with having rebranded over 20,000 head. He would have enlarged the record if a sheriff's posse had not stopped his horse thieving career.

While in prison, Saul worked on the bridle, made of hand-carved leather, without a buckle in it. Jo Paige admires the Saul handiwork very much. Almost any time these days, Jo can be found gazing out of the Hudson River window of his agency office, holding the bridle in one hand, and with the other aloft, repeating Bill's old stuff, "My Kingdom for a Horse!"

TANGUAY MAY SKIP COLONIAL.

In the laying out of her route over the Percy G. Williams' theatres in New York, Eva Tanguay has requested the Colonial be withheld from the list until she decides whether to play that house. Accordingly Miss Tanguay will commence the circuit Dec. 4 at the Alhambra.

It was at the Colonial last spring Miss Tanguay walked into a disturbance.

MORDKIN ON THE COAST.

Kansas City, Nov. 22.

The Russian Dancers headed by Mordkin, shortly due here, have secured a route to the Coast, commencing January.

The Countess DeSwirsky, who appeared once at Hammerstein's, New York, has joined the troupe.

The White Rats tendered a benefit to Father Casey Tuesday evening at the New Amsterdam Hall on West 44th street. Geo. Pierce and Billy Deery were in charge of the affair, which realized a considerable sum for the chapel Father Casey is building on Blackwell's Island.

INSISTING ON PERCENTAGE.

Charles Marks, manager of Jack Norworth and Nora Bayes, said this week that there was no truth in the statement that the couple would become Shubert stars. After playing the two more weeks that they have booked on the Williams time at the Alhambra and the Bushwick, Mr. Norworth and Miss Bayes will play Shea's, Buffalo. No further vaudeville route has been laid out as yet.

A piece written by Norworth is in readiness for production. It is called "The Auto Cranks," but it is not certain it will be put on. Mr. Marks said that in vaudeville in the future Bayes and Norworth would only play upon a percentage of the gross receipts.

They have been in negotiation to appear as the headline at the Majestic, Chicago. So far the price set, \$3,000, for the western week, has delayed closing. In New York, Bayes and Norworth received \$2,500 weekly.

DELLA FOX IN PRODUCTION.

"Up in the Air" is a vaudeville production. Della Fox and Bernard Thornton are the principals. Havez & Donnelly have written the piece; M. S. Bentham will book it.

POLI'S WORCESTER OPENING.

Worcester, Nov. 22.

The opening date for the return of vaudeville to Poli's has been set for Dec. 4.

LASKY'S NEXT ACT.

The Melnotte Twins and the Waldorf Boys will appear under Jesse L. Lasky's management Dec. 4 at Yonkers in a musical comedy skit.

ENGLISH ACT AND ACTOR.

M. S. Bentham is looking for dates in vaudeville for "The Exposure," a somewhat elaborate sketch, imported from England by Leo Strummel, an English actor, who will appear in it.

GRACE HAZARD GETS FIGURE.

Chicago, Nov. 22.

Grace Hazard opened at the Majestic this week, and has been routed by Jenie Jacobs of the Casey Agency for considerable time in the middle western Orpheum houses, with some eastern theatres also on the route.

At the Majestic Miss Hazard stepped into the vacancy caused by the cancellation of Violet Dale's engagement there this week. Miss Dale is trying out a new act.

Miss Hazard is receiving \$500 weekly, a figure she has held out for in America for nearly a year.

CISSY LOFTUS' SUBJECTS.

Chicago, Nov. 22.

The "subjects" Cecilia Loftus has in her repertoire for the present vaudeville tour over here are Norah Bayes, Donald Brian, Raymond Hitchcock, Julia Marlowe, Alice Lloyd, Carrie De Mar, Ethel Barrymore, Nazimova, Caruso, Maud Allen, Ada Reeve, Bert Williams, Marie Dressler, Vesta Tilley, Rose Stahl, Sarah Bernhardt, Harry Lauder.

The first four are new for Miss Loftus, and were captured by her while visiting the New York theatres just after landing. "Maud Allen" is also new for this side, with perhaps one or two others of the list.

BRICE AND KING ONCE MORE.

Whatever it was, it has all been fixed, and Brice and King remain as an act. The team separated sometime ago in Pittsburg, while traveling with "The Hen-Pecks." Mr. King retired from the troupe, Miss Brice remaining.

Lew Fields tendered the couple an offer to play together in his new show, "The Sun Dodgers," which will take its first public bath after New Year's. They accepted.

SHOW AT SING SING.

There will be cause for thanks at Sing Sing prison Thanksgiving Day as Judge J. H. Silver, who owns the Olive theatre, Ossining-on-the-Hudson, has arranged with the Choos Amusement Co. for a vaudeville and picture show to be given the convicts in prison at 9:30 a. m. next Thursday.

This will be the first variety show with moving pictures ever planned for the Sing Sing prisoners. Judge Silver, who was in New York this week, said that there were exactly 750 men who had never set eyes on a picture.

Only the humorous and educational films will be run. Each of the eight acts has volunteered its services.

DAZIE BOOKED FOR CHICAGO.

Chicago, Nov. 22.

Mlle. Dazie and Signor Bonfiglio will headline at the Majestic Dec. 11 in Dazie's latest vaudeville number.

BREESE IN "COPY."

"Copy" is the title of a sketch Arthur Klein has secured for Edmund Breese. It will be played in vaudeville under Mr. Klein's direction. Mr. Breese's last appearance on Broadway was as star in "A Man of Honor."

Mr. Breese will debut in the piece Dec. 4, at Union Hill.



JOSEPHINE DAVIS

JOSEPHINE DAVIS, one of the brightest little singing comedienne of vaudeville's stardom, was a principal in a very curious happening one day last week. It seems petite Josephine started from her home in the suburbs to go to New York to take some vocal instruction. So dainty Josephine tripped into a subway car and found all the seats taken by men. None offered Miss Davis a seat. Glancing down at the feet of the man sitting in front of her, she beheld a beautiful diamond pin. Miss Davis hit upon a plan to pick up the pin unobserved. Dropping her glove, she was just stooping to pick it up, when three of the men divined her glove. The owner of the pin got there first. Consequently Josephine lost out. Now she wishes that they had remained impolite.

Miss Davis goes to Montreal next week on a long tour for the United Booking Office.

AGREEMENT AT ATLANTA BY THEATRICAL UNIONS

White Rats Actors' Union Has Working Understanding With Musicians' and Stage Employees' Unions.

Resolutions Presented at the A. F. of L.
Convention in Behalf of White Rats

On this page appears the agreement reached at Atlanta this week between the I. A. of T. S. E., A. F. of M., and W. R. A. U. The proposal to agree was fathered by President Samuel Gompers of the Federation last Saturday, when the convention's record for the day carried his suggestion that the committees of the unions concerned meet. Later Mr. Gompers was tendered a banquet by the respective committees. The agreement as reproduced explains itself.

Atlanta, Nov. 22.

At the thirty-first annual convention of the American Federation of Labor (1911) the White Rats Actors'

performances to be donated to the labor movement, the performers to give their services free.

We recommend that this convention authorize the appointment of a committee to confer with the representatives of the organization in question to consider the offer and to devise ways and means for practically putting into effect the suggested plan, so far as it relates to raising funds for the proper defense of the McNamara brothers and the prosecution of the kidnappers.

WHEREAS, The general membership is in full sympathy with the plans and procedure now being used to establish the innocence of the McNamara brothers and feel that the moral force of the White Rats Actors' Union should be used to strengthen and assist in the carrying out of their defense, and the fact that in all parts of this country, at all of the vaudeville theatres the largest percentage of vaudeville actors are members of the White Rats Actors' Union, ready and willing to do their share as a component part of the American Federation of Labor, and

WHEREAS, It is the expressed desire of the members of the White Rats Actors' Union to have set aside each year one day all over the country when a series of theatrical performances may be given, the proceeds of

Union that actors and actresses in different parts of this country have made personal appeals to the various States and local Central Bodies to assist these individuals in settling local differences between the actor and his employer, and

WHEREAS, To prevent the State Federation and local city Central Bodies assisting those who may apply claiming membership in the White Rats Actors' Union and abusing the confidence of these bodies, therefore, be it

RESOLVED, That all officials of the American Federation of Labor, State Federation and Central Labor Unions shall communicate with the main office of the White Rats Actors' Union; first, when application is made for assistance and upon reply, if favorable, shall assist in any way that shall tend to satisfactory settlement of the difficulty.

Referred to Committee on Resolutions.

Nov. 15, the Rats in a resolution, relative to a difference between the Union and the Commissioner of Licenses as to the enforcement of the employment agency law, asked that the Federation President (Samuel Gompers) call a conference of a White Rats' committee, the Commissioner of Licenses and members of the Executive Council in the hope of bringing about more satisfactory condition to the actors.

The Rats also expect to have the moral support from all the unions, international, national, state and city bodies, in working for better trade conditions between the managers and the artists.

Two other resolutions were also offered, one reaffirming the decision of the Norfolk convention in defining the jurisdiction of the Actors' International Union, resolving that nothing be misconstrued in the resolution that would interfere with the legitimate performance of musicians recognized by the American Federation of Labor, and the other that a conference of all allied theatrical organizations be set that better conditions may be effected.

Wednesday's resolutions were embodied officially as follows:

Resolution No. 92.

WHEREAS, At the last convention held in the city of San Francisco, a resolution was introduced by the Actors' National Protective Union instructing the convention and all its affiliated, international and National Unions, State Federations and City Central Bodies to assist the organized actors in their efforts to have remedial legislation passed in the different states better protecting the rights and equity of contracts for actors between the actor and his employers; and

WHEREAS, As a result of this action which has been endorsed at many of the succeeding conventions laws have been passed in the various important state legislatures having for its purpose the proper legislative control over so-called theatrical employment agencies; and

WHEREAS, During the 1910 session of the New York State legislature a measure was passed and signed by the governor known as Chapter 700 of the consolidated laws, an act to regulate employment agencies, which law was introduced and passed by the White Rats of America; and

WHEREAS, In the city of New York, the most important employment cause for the engagement of actors and actresses, the enforcement and operation of this act to regulate theatrical agencies is vested in an official known as the Commissioner of Licenses, who is an appointee of the mayor; and

WHEREAS, The present incumbent is now an organizer of the State Federation of Labor of New York and has been for many years the official organizer of the American Federation of Labor for the New York district; and

WHEREAS, There exists a difference of opinion between the White Rats Actors' Union and the said Commissioner of Licenses as to the proper enforcement of the most vital sections of the present law, so much so, that conditions are in a more confused and chaotic state than ever before, practically nullifying the most important sections of the law and leaving the actor and actress at the mercy of theatrical agencies, who should be compelled to live up to the letter of the law, but who are disregarding all attempts at regulation and control by proper local officials, and who are willfully violating each and every provision of the present law; therefore, be it

RESOLVED, That this convention of the American Federation of Labor hereby instructs President Samuel Gompers to call a conference in the city of New York at the earliest time possible after the adjournment of this convention, to which shall be invited a committee of the White Rats Actors' Union, the Commissioner of Licenses of the city of New York and such members of the Executive Council which in his judgment may assist in bringing about a more perfect understanding between the White Rats Actors' Union and those engaged in enforcing the

law known as Chapter 700 of the Consolidated Business Laws, "an act to regulate employment agencies."

Referred to Committee on Resolutions.

Resolution No. 93.

WHEREAS, The White Rats Actors' Union intend to cover this country with its organizers for the purpose of properly carrying out its methods and policies and in so doing, it will be necessary to have and receive the moral support of all organizations affiliated with the American Federation of Labor; therefore be it

RESOLVED, That this convention of the American Federation of Labor, held at Atlanta, Ga., instruct all international and National unions, State Federations and Local City Central Bodies to render moral support to any and all traveling representatives of the White Rats Actors' Union and assist in all matters that will materially bring about better trade conditions between the employers of actors and actresses in this country and their employees.

Referred to Committee on Education.

Resolution No. 94.

WHEREAS, During the convention of the American Federation of Labor, held at Norfolk, Va., the jurisdiction of the Actors' International Union was defined and for the purpose of reaffirming this decision, the White Rats Actors' Union do offer this resolution in proper form; therefore, be it

RESOLVED, That it is hereby conceded that all parts of a theatrical production occurring behind the footlights and in front of the scenery after same has been placed in position by the stage mechanics, the same being recitation, acts, illusion, acrobatics and any and all forms of entertainment known as either legitimate, variety or vaudeville, presented as such in any theatre, music hall, circus, fair ground, or park, in which any form of entertainment is produced shall be under the jurisdiction of the White Rats Actors' Union of America; and, be it further

RESOLVED, That nothing in the resolution is to be construed so as to interfere with the legitimate performance of musicians recognized as such by the American Federation of Musicians, or in any way conflict with the jurisdiction already conceded to international or National Unions affiliated with the American Federation of Labor.

Referred to Committee on Adjustment.

Resolution No. 95.

WHEREAS, The White Rats Actors' Union have, since the amalgamation of the White Rats of America and the Actors' International Union and the rechartering of the Amalgamated Association by the American Federation of Labor upon the 7th day of December, 1910, conducted a thorough campaign of organization; and

WHEREAS, During this short period of time the White Rats Actors' Union have successfully organized practically all of the desirable and competent actors and actresses engaged in vaudeville in this country;

WHEREAS, The White Rats Actors' Union, desire a thorough understanding with all of the allied trades and professions engaged in the production of theatricals for the purpose of better protecting the plan of organization and inducing a complete affiliation of all actors and actresses in all branches of the theatrical profession in this country; therefore, be it

RESOLVED, That this thirty-first annual convention of the American Federation of Labor held in the city of Atlanta, Ga., do hereby request the Executive Council of American Federation of Labor to arrange and set a date for a conference of all allied theatrical organizations that shall have for its purpose the outlining of plans for a better understanding between the allied trades to better protect and enforce conditions which will bring about reforms and make the business of the employment of actors and actresses and all others engaged in and about the stage one that will allow just and equitable treatment for both employer and employee alike and eliminate much of the present unfair methods adopted by many employers in this class of business throughout this country.

Referred to Committee on Organization.

The convention will probably conclude the latter end of this week, when the various resolutions submitted will have been passed upon.

START CLUBHOUSE BY JAN. 1.

Over \$10,000 worth of bonds have been subscribed for by members of the White Rats, in the building house fund for the new Rats' clubhouse on West 46th street.

At the White Rats headquarters this week Secretary W. W. Waters stated plans had been drawn for the new building, and upon completion of the specifications around Jan. 1, operations on the new building would be started.

Harry Tilford, a vaudeville singer, who walked in his sleep last week and fell from the second story of a Bergen street house, Brooklyn, has almost recovered from the effects of his injury. Tilford received a scalp wound and severe contusions were inflicted about the face.

International Alliance of Theatrical Stage Employees, American Federation of Musicians and the White Rats Actors' Union in Agreement

At a conference called by the President of the American Federation of Labor, which was held in the city of Atlanta, Ga., on Nov. 20, 1911, by and between Joseph M. Weber, Owen Miller, Joseph F. Winkler and David A. Carey, representing the American Federation of Musicians; John F. Barry, John Suarez and George W. Peterson, representing the International Alliance of Theatrical Stage Employees and William J. Cooke, Harry Deveau and Joseph Birnes, representing the White Rats Actors' Union, it was recognized that it is to the best interests of those employed in and about the theatre, that a closer bond of affiliation and sympathy should exist, thus bringing about more concentrated action, when necessary, to advance the best interests of the members of the three Unions necessary to the production of a theatrical performance, and, therefore, it was mutually agreed:

First.—That every moral influence shall be exerted by the officials and locals of the American Federation of Musicians and the International Alliance of Theatrical Stage Employees to adjust any differences wherein a member of the White Rats Actors' Union may become involved, provided the White Rats Actors' Union is not in a position, or finds it impossible, to give to its member the necessary aid or assistance.

Second.—All requests for moral assistance made by a member of the White Rats Actors' Union to either the American Federation of Musicians or International Alliance of Theatrical Stage Employees, or any of the affiliated locals of either organization, shall be referred by the party to whom the request is made, to the White Rats Actors' Union, for the purpose of passing thereon before action is taken.

Third.—The White Rats Actors' Union will show to the American Federation of Musicians, the International Theatrical Stage Employees and the members and offices thereof, the same consideration as paragraphs first and second of this agreement provides for the White Rats Actors' Union and its members.

Fourth.—Either party to this agreement may give same any publicity it may desire.

Fifth.—Nothing in this agreement shall be so construed as running contrary to the laws, rules and regulations of any organization party thereto; nor shall any proviso contained in this agreement be so construed as to interfere with the charter rights which any organization party thereto enjoys as a member of the American Federation of Labor.

(SIGNED)

Representing the American Federation of Musicians: Joseph N. Weber, Owen Miller, Joseph F. Winkler and David A. Carey.
Representing International Alliance of Theatrical Stage Employees: John F. Barry, John Suarez and Geo. W. Peterson.
Representing White Rats Actors' Union of America: William J. Cooke, Harry Deveau and Joseph Birnes.

Union, represented by Delegates William J. Cooke, Harry Deveau and Joseph Birnes, submitted resolutions which were given due attention by the convention.

Tuesday (Nov. 14) the Rats suggested benefit performances for organized labor one day in each year, the performers donating their services and the proceeds go to the labor fund. The Actors' Union also offered to help swell the fund for the defense of the McNamara brothers.

Tuesday's doings as far as the Rats were concerned were in the official report as follows:

The officers of the White Rats Actors' Union of America have recently been in correspondence with the officers of the A. F. of L. in regard to a matter of such importance that it seems you should be advised thereof. In brief, it is that the officers of the White Rats Actors' Union suggest a series of benefit performances for organized labor one day in each year, the proceeds from these

which shall be donated to the duly accredited Trades Council of the city in which the entertainment shall be given, and

WHEREAS, The actors and actresses, members of our organization will give their services gratis at such entertainments, the Trades Councils to provide the theatres or halls with all necessary surroundings, music, etc., including the disposition of tickets, therefore be it

RESOLVED, That this Convention of the American Federation of Labor held in Atlanta, Ga., instructs the Executive Council to make proper investigation at as early a date as possible, during the sitting of this Convention, if possible, and if it is found practicable to enter into the plan of entertainments at once for the McNamara defense fund to so report to the Convention for the purpose of having the seated delegates instructed to perfect the necessary details upon their arrival at home, and be it further

RESOLVED, That the President and the Executive Council shall, during the coming year, devise ways and means to have a day set aside throughout the United States and Canada to be known as "Labor Benefit Day" upon which theatrical performances may be given, the proceeds to be given to the affiliated Trades Councils, who shall conduct these benefit performances.

Referred to Special Committee; recommended by extra committee to be appointed.

Resolution No. 44.
WHEREAS, It has been reported to the representatives of the White Rats Actors'

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Casey and Smith have separated.

Joe Brennan did not play the Lyceum, Troy, week before last as reported.

Jeannette Lowrey and Robert Ober will try out a new act at Yonkers next week.

Mr. and Mrs. W. F. Heeley (Heeley and Meely) have a girl, born Nov. 11 at Chicago.

Hal H. Bliss, formerly managing Poll's, Norwich, and Bob Morris, are now an act.

Flavia Arcaro, who has left the "Red Rose" company, will return to vaudeville.

The Majestic Theatre Stock Co. of Cohoes, N. Y., opened this week with "Paid in Full."

Walter C. Kelly, "The Virginia Judge," will return to the Palace, London, June 17.

"The Cowboy Girl," organized to play "one nighters," is being booked over an eastern route.

Morris Golden and Grace De Wintres ("Little Christmas") were married in Milwaukee last May.

White and Stuart substituted in the headline spot for James J. Corbett at Norfolk this week.

Frank Hartley, the English juggler, left New York Wednesday, to open at Copenhagen, Dec. 1.

"Behind The Footlights," staged by Hayes Hunter, with Clara Blantic, has been rehearsed for vaudeville.

Frank Deverson and Burt King, former legitimate players, have signed contracts with the Lubin picture company.

Florence Davis, a leading woman in the legitimate, has a sketch of vaudeville, which James E. Plunkett will book.

Charlie Bierbower says talk about him. He doesn't care what you say, even if you mention he is using a hair restorer.

Bonner and Meek have handed in their notice to the "Merry Maidens" burlesque company, closing at Scranton, Dec. 2.

Sylvia de Frankie has been engaged by Joseph M. Gaites for the role of Kitty in "Dr. DeLuxe."

The Dramatic and Musical Agents' Association meets Nov. 28. A number of important business matters will come up for discussion.

Joseph Callahan, the impersonator, reached New York this week, coming from the west, where he has been for the past two years.

Robert E. Lee Hill and Sara Biall have been engaged by Edgar Selden for the two main parts in "The Get-away," a vaudeville act.

Walter O. Jordan returned Thursday from a three weeks' stay abroad, where he procured the stock rights to a number of foreign pieces.

Mr. and Mrs. Fred Zobedie lately received a baby in their household. The family's address for a few weeks is 3715 Olive street, St. Louis.

Allan Shaw, the coin manipulator, arrived in New York on the Celtic from England Saturday. It completed his sixth trip around the globe.

Henry Hall, late star of "The Man From Home" is speculating on a vaudeville venture, providing he can obtain a suitable act to exploit his talents.

Mrs. Berry, the wife of William Berry, the fat and funny looking Polonius in "Kid Hamlet," is now playing his daughter "Ophelia" in the travesty.

H. L. Hamilton, agent of "The Isle Of Smiles" company, says the show is still out, playing the Stair & Havlin time, reports to the contrary notwithstanding.

Annie Pelot (Fred and Annie Pelot) recovered a handbag which she dropped in Toledo through the prompt work of Mr. McCormick, proprietor of Hotel Wayne.

Herman Hanlon, formerly of the Three Hanlons, is requested to communicate with Frank Hanton, care of the H. B. Marinelli Agency, Putnam Building, New York.

Charles Merritt (formerly Merritt and Love, and Winfred Douglas (late Douglas and the Moscrop Sisters) have engaged to appear together, under Jimmy Plunkett's direction.

Templar Saxe, erstwhile comic opera tenor and more recently a moving picture actor, verbally announces with a broad English drawl that he will "have a dash at vaudeville."

Inness and Ryan open on the Orpheum Circuit Dec. 3, at Salt Lake, booked by the Casey agency. A couple of days before the team will really start the time by playing at Ogden.

Helen Byron, identified with "Ser-geant Kitty" and other musical pieces, who was forced to give up the stage owing to illness, is "coming back" in a new play which is now under rehearsal.

Mae West, with the Winter Garden show out of the town did not open in New York, having been stricken with pneumonia upon arriving in New York. She is expected back in the show before long.

"Tis a false report, says Sophie Burman, she's not married, though Miss Burman remarks that that need not deter anyone from sending her a wedding present. The address is care Albee, Weber & Evans.

It was the first time in ten years Homer B. Mason and Marguerite Keeler has missed a performance, when Miss Keeler was obliged to retire from the Bronx theatre program Nov. 15, through illness.

Major Gordon W. Lillie ("Pawnee Bill") who came east with the Two Bills Wild West to winter quarters, Trenton, N. J., and spent several days on Broadway, has gone to his ranch in Oklahoma to spend the winter.

"The Separationist," a vaudeville playlet by Walter S. Trumbull and Edward Lyell Fox, newspaper men, with Marshall Lorimer, an English actor, and former members of legitimate shows, interpreting it, received its premiere this week.

Truly Shattuck is still confined to her room in the Johns Hopkins hospital, Baltimore. Her improvement is gradual, and it is unlikely that she will be able to take up her stage work again this season.

John E. Kellard, at the head of his own company, in rehearsal this week, expects to open a road tour at New Haven tomorrow night. Kellard will offer two pieces in his repertoire, "The Merchant of Venice" and "Hamlet."

"The Talker" by Tully Marshall, with the author in one of the principal roles, will be produced by Henry B. Harris Dec. 4 in Baltimore. Others in the company will be Lillian Albertson, Wilson Day, Ida Kaschner, Malcolm Duncan and Pauline Lord.

The O'Meers Sisters, one of whom has been working as a "single" and the other with the Four Kelleys, last season with the Wallace-Hagenbeck show, have secured a comedian and organized a new trio. They are under the direction of Paul Durand.

"Juliet" and "Romeo" have been laying off the past two weeks, owing to an attack of pneumonia contracted by Juliet. She is the second chimpanzee to ever pull through this disease, the other being "Consul." Both were nursed by Drowsky, their trainer.

The Malaguanitas, Spanish dancers, brought over here by the Marinelli agency for the Winter Garden, returned to the other side Wednesday on the new French boat, Rochambeau. They are due to reappear here under the same management next February.

"Jacinta," the new John Cort musical show, opens Saturday night, at Middletown, N. Y., with Providence to follow next Monday. This show in three acts has about sixty people in the company and Cort expects to give it a New York showing after a month on the road.

Black Carl, manager of "The Licorice Sticks," who sometime was set upon by the notorious Gopher gang and had his jaw badly injured, was forced to have the member operated upon. Carl was out this week with his face bandaged up like he had been in a railway wreck.

Will Vidocq and Frank Evans are "breaking in" their new act on the Proctor time. The team played together before in the New York big houses six years ago. The turn will open in New York in a week or so, having been very favorably reported during the work-out period.

Mr. and Mrs. Hugh Emmett had their stage trunk stolen from the Hotel Calvert last week. It was found in a downtown street minus contents. The couple were compelled to cancel three weeks' time, and have brought suit against the hotel people for the value of the contents of the trunk and the loss of work.

Dissatisfied with their route, the "Paris by Night" company has cancelled its time and gone to Mexico to join Molasso. Molasso, by the way, has cabled for more acts, with the intention of organizing a second organization to tour that country. He has specially requested that "Juliet" and "Romeo," the chimpanzees, start immediately. Havana will probably be included in the Molasso itinerary.

SPLIT TWO-A-DAY.

Utica, Nov. 22.

The new Lumberg theatre opens Monday, playing two shows a day, splitting with the Lyceum, Troy.

The Loew agency will book for the Lumberg; Freeman Bernstein attends to the Troy house.

Troy, Nov. 22.

It looks as though the theatres here can remain open Sunday. Geo. A. Friedman, manager of the Lyceum, suffered himself to be made a test case of last week, and was discharged by the court, who commended him for taking the chance.

Troy is now "wide open," with several games going. Some of these are securing as steady weekly customers the actors coming into town. One act at the Lyceum last week left \$150 at the wheel side.

WASHINGTON'S TWO-A-DAY.

Washington, Nov. 22.

The new Imperial, a vaudeville theatre playing two shows daily, opened Monday night. The admission runs to fifty cents. Acts play a full week at the house, booked by the Loew Circuit, New York. The capacity is between 900 and 1,000.

This week's program is Haydn, Borden and Haydn, Tom and Stacia Moore, 3 Josetti Bros., Lester and Kallet, Simms, Woodford's Dogs.

STAY IN STATE COURT.

Stern & Co. and the Carl Laemmle Music company are fighting over the publishing rights of "I'll Change the Thorns to Roses." The former claim the song was written by Alfred Solomon while he was under their exclusive contract. The Sterns seek to enjoin Laemmle from enjoying any further profits.

Laemmle's attorneys wished to place the case beyond the state courts but the demurrer of Stern's lawyers against that move was sustained by Justice Goff.

GERTIE NEARLY LOST JEWELS.

With the name of Vanderbilt attached to Gertrude, the possessor of the wealthy means of identification, proved her right to the title when losing a purse the other day, actually containing jewels valued at \$5,000.

Miss Vanderbilt was killing an afternoon free from the cares of "The Red Widow" by looking over the vaudeville at the American theatre. Leaving her seat in the box, Miss Vanderbilt almost immediately discovered the loss, and almost as quickly had Frank Bohm found the purse, restoring it to the owneress, with a big time bow. Gertie did not become confused. She acted like a Fifth Avenue society dame, though not forgetting to murmur thank you as she hugged the eight-carat diamonds to her chest.

No press agents were notified, and Mr. Bohm did not pose as a hero, although \$5,000 purses are not as often lost in the "small time" vaudeville houses as many might believe.

James Hester joined the Cleveland Theatre Stock Co. in Cleveland this week.

COLLINS WON THE RAFFLE.

A \$200 diamond ring was won by Harry Collins in the United Booking Offices Tuesday, when the finish of a raffle for the bauble occurred. Tickets were issued from one cent to two dollars. Collins caught the \$1.21 slip.

While the drawing was going on, the excitement grew intense. Arthur Farley, one of the office boys, drew the slips from a hat held by Jack Levy. The last number was to be the winner. Arthur had a chance. Many tickets were drawn, and it did seem as though little Art would be in at the finish, but about twenty from the last, out came Arthur's slip. "Oh, My God!" the kid exclaimed as he saw it. "There goes my chance." They threw cold water over the boy to revive him, and three agents held Jack Levy's hands until he recovered.

After the prize was won, and Mr. Collins announced he could become engaged through the start secured, the mob laced Levy for having held the hat without getting away with anything. It was all against the ethics of the agency business. Mr. Collins is a stenographer in the office. The bookers he takes dictation from are in on the win, 65-35. The proceeds were split Wednesday morning. The bunch waited so long Tuesday afternoon talking it over that Simpson's had closed when they reached there.

SAYS KLEIN SLANDERED HIM.

The loss of the Hippodrome, Cleveland, by Walter Rosenberg (who never had it) has brought a \$5,000 damage suit for slander to Arthur Klein. Mr. Rosenberg has served a summons on Mr. Klein, in which that amount of damages is mentioned. If Klein answers it, a complaint may come out telling more particularly what it is about.

When the B. F. Keith attorneys prepared to contest Rosenberg's claim of responsibility in his fruitless contest for the Hippodrome, several affidavits were solicited on behalf of Keith, and against Rosenberg. When the attorneys met Klein, he answered with alacrity, also other things, Klein accepting the opportunity to square his vacation experience at Asbury Park last summer, when he ran Rosenberg's theatre down there with vaudeville—much to Mr. Rosenberg's satisfaction—Rosenberg getting the profit.

BESSIE WYNN.

Winsome is the termed most often used in connection with Bessie Wynn, but the expression is hardly adequate to describe the many charms of the magnetic artist.

A rare combination of comedienne and vocalist, Miss Wynn soars far above the average single entertainer in vaudeville. Possessed of a well trained voice, Miss Wynn handles a high class ballad or a classical number with the same ease that she renders the tricky little story songs which have made her so popular.

With an entirely new repertoire of numbers, Miss Wynn will be seen for the first time in New York this season at the Fifth Avenue theatre next week. Her pictures are on this week's front cover.

CIRCUS BLOW-DOWN.

New Orleans, Nov. 22.

Friday night at Lake Providence, La., two thousand spectators were caught beneath the canvas of the Hagenbeck-Wallace circus, when the "big top" collapsed in a severe windstorm.

The tent, one of the largest in the circus world, was rent to tatters by the wind, the knives of circus employees and male spectators, who made their way to freedom through the tears.

Four spectators were seriously injured with a score or more slightly hurt. The band leader and other circus attaches also were hurt.

The herd of thirteen elephants was just entering the tent when the windstorm struck it. They were kept quiet under great difficulty. The performing lions had just been re-caged at the conclusion of their act. The menagerie was a bedlam of noise but none of the animals escaped. The circus employees, from the "razor-backs" who drive stakes to the ringmasters and clowns, were praised for their work, which alone prevented a panic.

Only Monticello and Helena, Ark., were to be played before the show was to have gone into winter quarters. The damage to the circus property, it was stated, will approximate \$8,000. The severe wind was followed by a terrific rainstorm, which made conditions for clearing the debris, doubly hard.

NEW SOCIAL ORDER.

Chicago, Nov. 29.

The Gobblers held their first business meeting last Thursday at Gobbler Hall on Randolph street and increased the membership by initiating over a hundred candidates. After the initiation refreshments were served and the officers announced the next slaughter to take place Nov. 28.

Among those initiated at the first meeting were two judges, a deputy sheriff and several booking agents.

The officers are Jake Sternad, Chief Gob; Jules Von Tilzer, First Assistant Chief Gob; Paul Goudron, Second Assistant Chief Gob; W. L. Beardsley, Third Assistant Chief Gob; Gaston Goudron, Financial Secretary; Glen Burt, Treasurer and J. J. O'Connor, Secretary. The torturers are Ben Bernstein, Tom McGuire, Roy Seebree, Doctor Blake, Walter Keefe, John Nash and the officers.

The Gobblers will shortly establish a New York lodge. The new organization carries no benefits, but will be restricted to good fellows. There is no treasury, it being a rule to spend what cash the treasurer may have on hand at each blow-out. Meetings will be held once a month. The initiation fee is \$2. No dues.

CURTIS SWITCHES TIME.

Sam J. Curtis and Co. have abandoned the route laid out for them by the United Booking Offices. This week the turn is at Keith's, Philadelphia. New week Mr. Curtis will play the new Imperial, Washington, booked by the Loew agency.

It is said that a few shifts of dates on Mr. Curtis' route sheet displeased him, and the flop followed.

WILLIAM MORRIS' LOVING CUP.

Upon William Morris reaching his office Tuesday morning, coming into New York for a short spell from the tour of the Harry Lauder Road Show, he found a beautiful loving cup resting upon his desk.

The inscription upon one side of the cup explained the gift. It read "To William Morris as a humble souvenir of the 20th anniversary of his managerial progression, this cup is affectionately presented by just a few of his many staunch friends." Upon the cup also were the well known "W. M." intertwined, and the dates "1891" "1911."

On the reverse side of the silver



THE LOVING CUP

were the following names of the donors: Edward Blondell, Emma Carus, Mr. and Mrs. J. J. Cohan, Geo. M. Cohan, Josephine Cohan, Harry Cooper, Irving Cooper, Julian Eltinge, Geo. Evans, Al Fields, Genaro and Bailey, George Fuller Golden, Cliff Gordon, Sydney Grant, Taylor Granville, Hyams and McIntyre, Harry Lauder, James J. Morton, Four Mortons, Middleton and Spellmyer, Rice and Cohen, Chas. J. Ross, David Warfield, Nat Wills, Joe Welch, Fred Niblo.

LASTED A WEEK.

A one-night stand vaudeville organization under the management of Bob Ellis, opened at Morristown, Nov. 13, and remained out one week. At the end of that time Ellis was nowhere to be found and the members of the company have been unable to collect any salary.

The roster included Matty Aubrey and Co., Claude West, Stayman and Hayman, Lieut. Eldridge and the Sully Family.

Howard Springer took a one-night stand vaudeville troupe through the central part of New York State last week and wound up the show at Kingston up the Hudson. Now the acts say Springer did not pay them for the week. The acts were the Vaudeville Trio, Yona, Deane Cooper Co., Nat Burns, Usher and Whitecliff, and May Deane.

Doris Hardy, playing in the Charles Dickson playlet, fell during a performance last week and received injuries which forced her to keep off the stage the first half of this week.

KILLEN AN FLOOR'EM CAME FROM THE WEST, AND TRIED TO GET IN LIKE ALL OF THE REST—



1. THEY WENT HOME THAT NIGHT AND CRAWLED IN THE HAY, AND BACK TO THEIR AGENT THEY WENT THE NEXT DAY

THEY WROTE TO AN AGENT WHO ASKED THEM TO CALL, THEY WENT TO HIS OFFICE AND STOOD IN THE HALL



2. THEY WOULDN'T GIVE UP, FOR HE'D ASKED THEM TO CALL, BUT THEY DIDN'T KNOW THAT AN AGENT WOULD STALL

THEY WENT THERE AT NINE AND STAYED UNTIL SIX, IN HOPES THAT AN OPENING-SOME PLACE HE WOULD FIX-

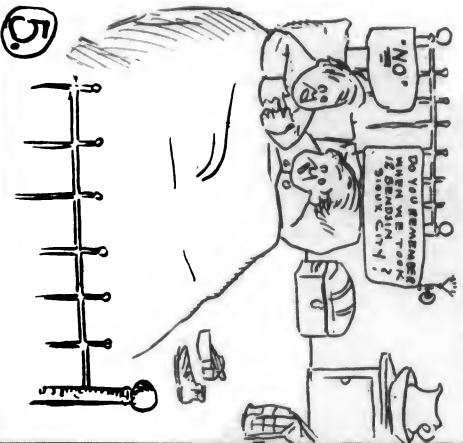


3. ALL THE NEXT DAY THEY WAITED 'TILL LATE, BECAUSE THEIR AGENT HAD TOLD THEM TO WAIT.

ALL THE DAY LONG THEY WAITED 'TILL NINE, WAS SENT OUT "TO COME BACK AGAIN."



4. A WORD WITH THE AGENT THEY TRIED HARD TO GET BUT UP TO THIS ISSUE THEY ARE WAITING THERE YET



THE WAY OF THE WATER

BY LEO CARRILLO

TO BE CONTINUED—

FALL DOWN ON "ROMEOS."

Charles B. Dillingham no longer looks with kindly eyes on the Boston audiences. When "The Three Romeos" was produced there at the Colonial, business for three weeks was enormous. The "farewell" night, people cheered the players.

Dillingham saw the box office statements and ran up to the Hub to look the show over. After seeing that Boston audience go into raptures, C. B. arranged for entry into New York (Globe).

When the press threw the harpoons and the audiences failed to stampede the Globe, Dillingham tried to figure out where the Boston enthusiasm came from.

But Dillingham wasn't the only one who went wrong on how New York would receive the piece. Tyson & Co., who take an occasional plunge on a possible New York hit and buy tickets by the wholesale long before the opening, thought "The Three Romeos" would start something on Broadway.

The ticket-speculating firm bought a goodly slice of tickets, it is said, but the rush for them has not been anything like it was for "The Siren," "Passersby" and "The Never Homes" on which Tyson & Co. took a similar plunge.

It was reported this week that "The Three Romeos" was scheduled to leave the Globe within a few weeks. None of the C. B. Dillingham force know anything about a change.

It is said the Romeos will be taken to Chicago and that "Bought and Paid For" will be installed at the Globe to give William A. Brady a chance to bring the Playhouse Company into New York. Grace George (Mrs. Brady) heads the company. An advance sale of subscription seats for ten new plays may force Brady to get another house for the Broadhurst success.

Business is anything but good for "The Romeos." Much "paper" is out.

"QUAKER GIRL" RECEIPTS.

Money is pouring into the box office of the Park theatre, in even much larger quantities than Henry B. Harris estimated it would, after reading the flattering notices upon his show "The Quaker Girl," now at the Columbus Circle theatre for a run.

It was predicted the show would drop off in patronage through the location, but it is understood the house has been playing to around \$16,000 weekly since opening, with no let down on the rush.

SAVAGE DROPS ONE SHOW.

Henry W. Savage will not produce "The Grape Girl," a foreign play for which he has the producing rights in America, this season, and he may give it up altogether.

The scenery has been made, some of the paper ordered and the play had gone into rehearsal. Then everything was called off.

The only production Savage has in preparation for a showing in February is "Somewhere Else."

Cliffe Berzac is on board the Lusitania due in New York this week.

COMPANY, WITHOUT A CARE.

Despite the panning by the newspaper critics and the failure of the piece to draw 'em in, the McKean offering, "The Wife Decides" is going to stick it out at Weber's theatre. The management is helping "pad" the house by issuing a lot of passes but with the players' salaries guaranteed and the house "bought up" for a month, the show will be here until the coming of Santa Claus.

The Philadelphia millionaire, who has been spending his money like water in "floating" the show, may arrange to have the piece revised before another road trip is planned.

Each of the players has received a good figure for his services. With the "ghost" walking regularly each week they are not worrying about the adverse criticisms in the New York papers.

"ONLY SON" REVIVAL.

"The Only Son" is reported as likely for a revival, to occur here in a few weeks. It is said that a theatre is being sought for by Cohan & Harris for this attempted come-back.

The show ran about six weeks at the Gaiety theatre, New York. Wallace Eddinger and Louise Randolph are the only members of the original cast who will be casted for the Chicago production.

CIRCUS-LOT OPERA.

Chicago, Nov. 22.

The management of the Russian Dancers, who have been entertaining Chicagoans at the Auditorium, announce the early production of a light opera that will deal with life on the circus lot. It is to have the title of "Les Saltimbanques." The composer is Louis Ganne, author of "Hans, the Flute Player."

"WHITE MAGIC" AT MATINEES.

Chicago, Nov. 22.

Gertrude Elliott has secured the manuscript and stage rights of the late David Graham Phillips, dramatization of his own story "White Magic." Miss Elliott will probably present it at some of the matinees during her next engagement here in "Rebellion." This may be shortly, at the conclusion of the present engagement of "Everywoman" at the Grand.

WALTER JONES ILL.

Reading, Pa., Nov. 21.

Walter Jones, playing here in "Baby Mine" at the Academy of Music, was ill all yesterday. Mr. Jones was carried to the theatre and went through his part up to within ten minutes of the close of the performance, when he fell in a dead faint on the stage.

The curtain was rung down and the manager of the attraction made an announcement to the audience.

Yesterday Jones was still in the hospital, where it was said his ailment was acute indigestion. Some time ago he was similarly stricken in Boston, at which time it was believed that he had been seriously afflicted, but he recovered rapidly and resumed work.

Leo Edwards has charge of the Cabaret show at Martin's restaurant.

ALICE LLOYD, THE STAR.

Baltimore, Nov. 22.

The "Little Miss Fix-It" show opened at the Academy Tuesday night, with Alice Lloyd as the star. The piece was billed to start Monday, but owing to the uncertainty of the jump from New Orleans to this point, Werba & Luescher postponed the start one day in order to ensure ease among the members.

It was the first time Miss Lloyd had assumed the role first taken by Norah Bayes. The English girl gave a very creditable performance.

EDESON DOES \$1,500.

Robert Edeson, late of "The Cave Man," who has replaced Edgar Selwyn in "The Arab," opened in New Haven last Saturday night and by taking advantage of the influx of visitors there for the Yale-Princeton football game, registered a \$1,500 house.

MILLER SCORES IN CHICAGO.

Chicago, Nov. 22.

Henry Miller opened at the Illinois, Sunday, in Harry S. Sheldon's domestic comedy-drama "The Havoc" and scored what is generally regarded here as another dramatic triumph. The local newspaper critics unanimously divide the lion's share of the honors between the star and Laura Hope Crews. The supporting company is conceded to be proportionately strong.

Mr. Miller responded to a vigorous curtain call. A call was sent over the footlights for the author but the latter, who was present, modestly refrained from responding.

GOING BACK TO PLUMBING.

W. L. Dobson, a Baltimore plumber, will probably return to his former love now that his show, "Beyond The Divide," which played eastern territory, was forced to close shop, owing to poor business.

The "Divide" show gave satisfaction in the Stair & Havlin houses, but failed to bring in the shekels.

ELTINGE HAS ANOTHER RECORD.

Last week at the Grand Opera House, New York, was a record breaker for the theatre. It will probably be followed by a return date later in the season for Julian Eltinge and "The Fascinating Widow" on the West Side.

The demand for seats was so enormous an extra matinee was given Friday. Mr. Eltinge did over \$12,000 on the week's engagement.

FIFTH "MUTT AND JEFF."

Gus Hill finds it necessary to organize still a fifth "Mutt and Jeff" company, owing to the fact that two of the three troupes now out have been placed in Chicago and Boston for indefinite runs.

The fourth company was due to open yesterday (Thursday) at Atlantic City, after which Mr. Hill will set to work immediately on the casting and drilling of the fifth, aimed for Broadway.

Mr. Hill believes in cleaning up while the going is dry and easy.

Arthur Deagon replaced Alexander and Scott this week at Harrisburg.

FRISCO SHOWS THIS WEEK.

San Francisco, Nov. 22.

Montgomery and Stone made their first appearance here at the Columbia in "The Old Town," scoring a big success and pleasing a good house.

The Lombardi Opera Company continues to do excellent business at the Cort, the organization giving satisfactory performances.

Only fair business is recorded at the Valencia where the Grand Opera company is holding forth.

"At Piney Ridge" is the the current attraction at the Alcazar, to fair business.

PHILADELPHIA SHOWS.

Philadelphia, Nov. 22.

Four of the five new shows announced for this week had their opening Monday night, the exception being "The Wedding Trip" which will not get started until Thursday night at the Lyric. The four openings were well attended and met with general approval.

"Kindling," a three-act emotional play by Charles Kenyon, with Margaret Illington featured, met with hearty response from a delighted audience at the Adelphi. It is a strong story of the "slums," gripping in detail and startling in climaxes. Miss Illington met with warm favor and had excellent support.

Blanch Bates appeared in "Nobody's Widow" by Avery Hopgood at the Garrick and showed the star off to considerable advantage in a comedy role. Miss Bates has a splendid cast in support, Adelaide Prince and Bruce McRea coming in for liberal honors. The show scored strongly.

"Miss Dudelsack" with the temperamental Lulu Glaser is at the Chestnut Street Opera House and made rather a big hit considering the reports which have preceded the Scotch operetta. There has been considerable fixing up of the piece. It received surprising praise from the critics.

"Snobs" at the Walnut, with Frank McIntyre featured, also received its share of approval from a large audience.

"Peggy" was still in the throes of refixing up to the time the English comedy left this city for Washington Saturday night. John W. Ranson was added to the cast Saturday, his monologue by William Jerome being split up and scattered through the piece. Ranson did well with it here.

Drama is still in full sway on Broad Street. "The Trail of the Lonesome Pine" is a great big hit and crowding the house, while "The Round-up" is doing well in its second and final week at the Forrest.

TRYING "SPENDTHRIFT" AGAIN.

Frederic Thompson's "Spendthrift" is going out again. New people have been engaged and a route outlined.

The show has always been a money-maker, but when New England territory hit the company amidship, it was brought into New York and disbanded.

Klaw & Erlanger have taken over the show and are seeing that it gets properly booked over their houses. It is understood that Mr. Thompson will take no part in the management of the piece on its next road trip.

The reopening date is set for Dec. 11.

ONE-NIGHTERS STARVING FOR ROAD ATTRACTIONS

**Need More First Class Shows. "Opposition Cities"
Using Up Short Supply. Country Managers
Desperate, with no Outlet for Houses.
May Have to Produce Themselves.**

The one-night show stands throughout the country are starving for attractions to keep the theatres open. Of the comparatively few shows visiting these towns at present, still fewer draw profitable business.

While the commercial condition in some sections is bad just now, affecting the show business, the main trouble with the "one-nighters" seem to be a line of good attractions which would stimulate interest in the theatre, making the path for the smaller companies more easy to travel.

The opposition between Klaw & Erlanger and the Shuberts, which enlists over twenty-five of the larger cities as competitors for big shows is keeping many an attractive card out of the wilds. Of the twenty-five or more "opposition towns," over one half can not afford two first class legitimate houses. Yet the theatres must be kept open. The rivalry between the opposing factions is keeping the one-night manager's nose to the grindstone.

There are at least seven of the "\$2 houses" in New York that would switch present companies were other material to be had.

New productions are mighty scarce. They started off with a rush for the larger cities earlier in the season, but have dropped off. The Shuberts have produced only for their big-city theatres, while Klaw & Erlanger have presented but a single new play on their own account since "The Pink Lady" was put forward last spring. Henry B. Harris is reported to have had his fill of legitimate productions for this season, while no doubt the illness of Charles Frohman has kept many of the Frohman shows from the road.

The theatrical men say that in sight of the dearth of producers in the legitimate, if the one-night managers demand a full supply, they will have to produce for themselves.

It is no certainty either were the legitimate breach healed that the country would be much better off than it is now, although the reasoning is if the twenty-five opposition cities were reduced to a safe and sound theatrical basis, it would give the country from fifteen to eighteen shows, or more, if the sole combination controlling (in the event of a peaceful pact) did not hold productions down.

Among the cities where there is theatrical competition of the first class are: Minneapolis, Milwaukee, Indianapolis, St. Louis, New Orleans, Kansas City, Denver, Los Angeles, Seattle, Baltimore, Washington, New York, Brooklyn, Montreal, Toronto, Boston, Philadelphia, Chicago and New York.

The country managers are at their

wits' end. It is improbable their houses may be made to pay with a moving picture policy, meaning a day or two weekly must be held out for the regularly booked attractions. Legitimate theatres converted into the picture policy have not been successful heretofore. Stock companies may be installed, but the stock field has been pretty thoroughly worked. Meanwhile despite the panicky conditions in the show business, many new theatres are being reported and planned.

Tuesday there was issued from the offices of Klaw & Erlanger a brief announcement stating that David Belasco had acquired an interest in six theatres controlled by K. & E. as a firm. The only theatre under lease to the syndicate is the Knickerbocker, New York, all the others being held by its members as individual enterprises.

The houses in whose leases Belasco now participates are the new Metropolitan in Seattle, Mason Opera House, Los Angeles, Atlanta, Ga., Century and Olympic, St. Louis, Empire, Syracuse. Just why Belasco should interest himself in houses so widely scattered seemed to be a conundrum to the wisecracks with nothing else to do.

The New York daily papers of late have been devoting some space to the theatrical conditions. The World ran a couple of stories, one based upon a report that seventy-five leading men out of engagements were to have a dinner at the Lambs' Club Sunday night. One or two of the few actors mentioned by the World are playing profitable engagements. The report may have gained circulation through the many actors trodding Broadway with nothing in sight.

The following day the World ran a story with reports from local managers gathered from several points. The usual reasons were advanced for the present situation.

Chattanooga, Nov. 22.

The Dandy Dixie Minstrels, an all-colored organization, closed here Monday. The show was put out by Vocekel & Forbish of New York. It had just reached southern territory, where the most profitable business for a dark company might be looked for.

R. Vocekel of the firm manages the tour for the Black Patti. It is said Mr. Vocekel will revive "Royal Sam," the Jolly John Larkins colored show, which closed a couple of weeks ago. Larkins will figure in the reorganization.

"My Cinderella Girl," unable to weather road traveling with business below par, has closed. Frederick V. Bowers, who starred in the piece, with

Felix G. Rice, musical director and several members of the company are now playing vaudeville dates in the west.

The Bowers show was first produced in Chicago with William Norris as the featured player but was started out of New York this season with Bowers as the star.

"The Night Riders," which went out early in the season, closed unexpectedly in the south, with the members forced to get back to New York as best they could, was again placed into commission with the same ending.

The show closed last week in Camden, N. J. The company is back on the Rialto seeking other engagements. The second tour lasted five weeks with no business worth while.

Milwaukee, Nov. 22.

Cancelling a full season's bookings, "The House Next Door," managed by the Schiller Amusement Co., which has been out twenty weeks, is announced to close here Dec. 2. The management thought it best to close before the first of the year as the season offered no encouragement. A full route had been booked.

St. Louis, Nov. 22.

It is the current report here that Harry Askin, dissatisfied with the business done by "The Girl I Love" company, will close its season in this city at the Century Dec. 2.

Chicago, Nov. 22.

Reports reached here this week that "A Stubborn Cinderella," which has been travelling on the road, had closed, but no confirmation has been received.

Boise City, Idaho, Nov. 22.

The production of "A Golden Girl" lies in storage here, Manager William Cullen closing the company here the first week in November. It is unlikely the tour will be resumed this year.

Houston, Nov. 22.

Anna Held and her show "Miss Innocence" drew \$2,000 here in one performance. At San Antonio Miss Held got \$4,300 in two shows.

SHOWS ORGANIZING.

Chicago, Nov. 22.

A series of organizations are being formed here just now. A "Muldoon's Picnic" company is being formed for a tour of the Stair & Havlin circuit; J. Wendell Davis is reorganizing his "The Cowboy and the Thief" company for the middle west and one-night stands, opening Nov. 27. Edward DeGroot and Mabel Langtry are recruiting a musical stock company for Springfield, Ill., to open December 4; Maud Daniels is here representing Fred C. Whitney and reorganizing her once famous Wilbur Opera company to open Dec. 9 at the Grand Opera House, Detroit. They will have a repertoire of operas and tour the middle west, returning to Detroit for a summer run; Janet Priest is due here this week from New York to assume the soubrette role in "The Cow and the Moon" company now touring the middle west.

CHICAGO REALTY DEAL.

Chicago, Nov. 22.

A real estate deal that means a lot to both Chicago and the West Side took place early this week when James K. Seebree, president of the Saratoga Hotel Co., purchased the northeast corner of Madison and Desplaines streets. The amount of money that figured in the transaction was not made public, but it is understood a lease exists that binds the property for ninety-nine years at \$8,000 per annum, and that it can be purchased at \$150,000. This may be taken advantage of by Mr. Seebree.

Roy Seebree, son of the purchaser and manager of the Saratoga Hotel stated to a VARIETY representative, it was the intention of his father to build a modern theater on the site within two years that would play vaudeville at popular prices. A hotel occupies the spot at present.

Since the building of the Northwestern depot on West Madison street real estate values have enjoyed a considerable jump. It is the aim of the Madison Street Improvement Co. to make the street the main one of Chicago, if possible.

At present there are several theatres right in the vicinity of Desplaines street, but none are playing first class vaudeville. The Haymarket, playing Stair & Havlin shows, the Empire, and Star and Garter, playing burlesque, and the Academy, and Virginia, playing continuous vaudeville at five and ten.

SOME LITTLE JUMP.

Seattle, Nov. 22.

It has been arranged by Henry B. Harris that when "The Commuters" close here early in December, the entire company will be lifted by rail to New Haven, and a try made for better business in the New England section.

The jump will be over 3,000 miles.

HORKHEIMER IS PERSISTENT.

"The Strugglers," which has been making theatrical history here of late, is going out again, H. M. Horkheimer reorganizing a new company to play new time in the south.

This show came within an ace of getting a Broadway premiere, and Horkheimer may land it there after all.

The resumption of the road trip is scheduled to take place Monday, providing there is no slip between the stage door and the curtain bell.

BONITA SHOW PLAYING.

Though reported that there was some likelihood of Bonita and the Lew Hearn show closing, it is scheduled to stay out the balance of the season. The show is playing in Norfolk this week.

The management denies that there is any immediate prospect of it shutting down for the present.

BARNABEE CELEBRATES 78TH.

Boston, Nov. 22.

Henry Clay Barnabee, the famous veteran opera singer, a member of the Bostonians for many years, celebrated his 78th birthday at the home of his niece, Mrs. Henry Brewer, Roanoke avenue, Jamaica Plain, Nov. 15. There was a family dinner party.

SOUTH DROPPING OFF.

The south is not as theatrically fertile just at present as it was earlier in the season. The lower part of that section, down around Texas way, holds up to the first marks set, but toward the edge of the Mason and Dixie line, especially in Virginia, the box office hasn't been making the managerial heart so light of late.

Still, the booking offices report the indications are not sufficient to create any panic, and the dull belt must be passed through to reach pay gravel.

The Shuberts have ordered "Pinafore," with De Wolf Hopper and Fay Templeton among its star cast, to invade the south, commencing around Dec. 15. Fritzi Scheff and her show start off in that section, at Richmond, Dec. 4.

"Let George Do It" made a break in the bad business down south last week when the show played Cumberland, Md. The receipts reached \$1,406 for one performance in that town, which has a population of 35,000. The report came into Lefler & Bratton's office on a post-card.

OLD TIMERS GETTING COIN.

With the report of various companies closing and a few new ones going out, word comes in that "Ten Nights in a Bar Room," playing the one night stands, is proving a money-getter for its managers.

"Billy The Kid" is another of the roadsters, also counting up a nice profit.

ORPHANS FULLY BOOKED.

Trenton, N. J., Nov. 22.

Kate Claxton's "Two Orphans" was revived here Nov. 16. The management had a chance to sell their share of the proceeds several days before the show opened but had faith that it would be a bigger house than the \$800 offered.

CORT ACCEPTS ANOTHER.

With a new production near at hand John Cort has already accepted another play which he will not bring out until after the first of the year.

The piece is by a local writer and will have a theme said to be something out of the ordinary run of plays.

It is understood that the New York showing of "Jacinta," an adapted version of a foreign success, will be made at the Herald Square theatre.

MONTREAL OPERA HOUSE.

Montreal, Nov. 22.

With the grand opera season here less than a month old, announcement has been made that a permanent opera house will be built. Since the season opened people have been turned away, unable to gain admission.

On the one month's tour to follow the Montreal season, Winnipeg has been dropped, the managers claiming the only first class theatre there is too small to accommodate the grand opera productions.

The company plays Toronto two weeks, Ottawa one, and Quebec one.

ON THE DOLLAR ROUTE.

"His Honor the Mayor," with Harry Kelly, which has been playing one night stands at \$1.50, now playing the eastern territory, is slated for a run through the Stair & Havlin houses at a dollar a throw.

Another show that may take up the S. & H. dollar route, after Thanksgiving, is Pollock & Well's "The Echo." Last week the show caught a little profitable territory when it was shifted into Texas, getting \$670 Friday night at Houston. It's the first real box office receipts Messrs. Pollock & Well had heard from in connection with the show's southern tour.

FOR THE S. & H. TIME.

"Woman Against Woman" was rehearsed this week at Lyric Hall, to go over the Stair & Havlin time.

NEW PHOTOGRAPHERS.

A brand new photography studio has been opened at 249 West 42d street by Gould & Marsden, Inc. William Gould is the partner of Mr. Marsden, who came from Seattle to settle in New York. Mr. Marsden is well known in the west. The quality of his work induced Mr. Gould to persuade the young man to venture east.

The studio is on the ground floor, pictures being taken by a special lighting process.

"DRIFTWOOD" OUT AGAIN.

"Driftwood" has again been placed in rehearsal by the Lefler-Bratton company, the reorganized company opening next Monday.

The piece goes direct to Chicago where the Lefler-Bratton firm expects to put the show over in the dollar houses.

Bertha Welby, James Rennie and Edna Charlow have been placed with the company by Betts & Fowler.

Others added to the cast are William Weston, Robert Fraser, James Cormican, J. R. Hendley, Jr., and Gertrude Fowler. A four weeks' engagement has been booked for Chicago.

REAL STAGE SCHOOL.

Lew Fields is founding a school for chorus girls, where they will be taught dancing free of charge and given positions in his companies when proficient. He advertised in the daily papers this week for the girls to report at Lyric Hall, where they would be placed under the tutelage of three of the original "Pony Ballet" young women, who were familiar with the drilling methods in vogue at the Tiller school in England.

LEDERER COMES 'ROUND.

George W. Lederer, who has been confined to his bed for a week with an attack of neuritis, was at his desk Tuesday, entirely recovered in health.

Percy Williams may have started something. He agrees to give at Christmas time \$100 to the treasurer of his houses who is declared the politest of the bunch, fifty to the most polite assistant treasurer, and twenty-five to the most polite telephone operator. A committee of seven will award the cash Dec. 20.

BIDS FOR FRAZEE'S HOUSE.

A report was current in the early part of the week that the new theatre to be erected on 48th street and not yet in course of construction, had been leased to Cohan & Harris, but no verification of the rumor could be secured. As the firm now has two production houses in the Metropolis and one in Chicago, there is probably small foundation for the report.

Liebler & Co. have also made a bid for the theatre, it is said.

FIGURED DOWN TO CENTS.

George Edwin Joseph, counsel for Fanchon Thompson, has notified Lew Fields that unless immediate provision was made for the employment of his client as prima donna with "The Wife Hunters," suit would be instituted for \$32,267.98 due Miss Thompson for unexpired services, new gowns, etc.

At the Fields' office they were not inclined to discuss the matter other than to state that no suit had yet been brought.

SCALPING OPERA TICKETS.

Chicago, Nov. 22.

It is reported that there has been a wholesale unloading of tickets for the Chicago grand opera season and that a searching investigation was started to-day by Harold F. McCormick and the other directors of the company to ascertain who was responsible for the condition.

Some of the choicest seats are now on sale in the theatre ticket agencies of the leading hotels at a minimum advance of two dollars per seat. The affair has aroused a storm of indignation and protest among the opera patrons. A vigorous war on the speculators is promised.

AMES' 299-THEATRE.

Winthrop Ames returned from Europe last Friday and announces that he had secured several plays for the Little Theatre, to build on West 44th street.

Saturday Mr. Ames filed plans for the new house. It is to have a frontage of 56.3 feet. The ground is leased from the Astor Estate. The architects are Harry C. Ingalls and F. Burrell Hoffman, Jr. The cost of the building is estimated at \$100,000. The seating capacity will be 299.

INSTRUCTING PRESS AGENTS.

Inspecting his press book recently Henry W. Savage has discovered that his advance representatives are not receiving the same amount of space in the newspapers as heretofore and attributes it not to the lack of enterprise on the part of his business staff, but to the fact that the press is no longer willing to lend itself to the exploitation of "dog" stories.

Mr. Savage has called a conference of his advance men and told them he finds large commercial houses pay handsome salaries to publicity men to do nothing else but invent attractive advertisements and catch lines and that, under the altered conditions prevailing, it would be wise for them to devote their energies in that direction, confining their press matter absolutely to nothing but straight news.

"SECOND-NIGHT LIST" GOING.

The managers of the metropolitan theatres have called a meeting with the idea of abolishing the second night press lists. These lists include the reviewers of the New York weeklies and monthly magazines, consuming about forty pairs of seats.

Observation has disclosed the fact that the representatives of these publications do not always find it convenient to attend on the second night and the seats are given away. Then when the men for whom the tickets are intended put in an appearance there is an additional request for other seats.

It is not the intention of the managers to refuse the courtesies of their houses to these dramatic reviewers and commentators, but simply to take care of them upon request.

PRODUCING ON A GAMBLE.

While most of the producers are complaining and many shows closing all over the country, one manager is organizing a dramatic company and has offered several important artists contracts which give him the right to play two shows a day during the New York run, paying the actors pro rata for each additional performance over eight weekly, except in the case of holidays, when it is the custom for them to give extra matinees without additional compensation.

Pressed as to the reason for such a provision, he said: "I intend to produce the piece in a small house and if it is the hit I anticipate it will be necessary to play to as many performances as possible to repay the enormous investment. If it isn't then I shall have made an unlucky gamble."

MORE REFUSE OUT.

In addition to those mentioned in last week's VARIETY, Kenneth Hunter, Arthur Pell, musical director, and Arthur Stanford, the leading man, left the "Balkan Princess" company, owing to dissatisfaction, a promised reduction in salaries being the immediate cause of their withdrawal.

FOLLOWING "UNCLE SAM."

"Uncle Sam," the Jack Barrymore and Thomas Wise show, booked into the Gaiety by Cohan & Harris as a "stop gap" but has failed to do the business of "The Fortune Hunter" in which Barrymore last appeared at this house, will be supplanted Dec. 4 by a Henry B. Harris star, Elsie Ferguson, who will be seen in her new piece, "The First Lady in the Land."

Miss Ferguson is now getting her vehicle in smoother running shape by playing road engagements.

VAUDEVILLE ON ODD NIGHTS.

The new Hudson theatre, Hudson, N. Y., will open Dec. 1 and play legitimate productions, with vaudeville and pictures on the odd nights. The same policy will be followed by the new Fort Plains theatre in Fort Plains, N. Y. Both houses will be furnished acts by Prudential Vaudeville Exchange.

The P. F. Shea theatre at Bridgeport, Conn., will also shortly install a vaudeville policy, with dates held open for legitimate attractions.

"MAJESTICS" OUT; "WIDOWS" IN ON THE EASTERN WHEEL

**J. Goldenberg Frames Up with Max Splegl, and Relieves
All Around Bad Situation.**

Philadelphia, Nov. 22.

Though the present members of J. Goldenberg's "Majestics" playing here this week may not be aware of it, the show will close Saturday night, and be taken off the route sheet of the Columbia Amusement Co. (Eastern Burlesque Wheel).

In its place commencing Dec. 4 will be found Max Splegl's "Winning Widows" withdrawn from the one-night legitimate circuits to substitute for "The Majestics."

The shift was arranged between Messrs. Goldenberg and Splegl. Each will have an interest in the future tour of "The Widows" over the Wheel for this season.

The deal relieves a generally all around bad situation. Mr. Goldenberg found much difficulty in securing a performance suitable to the Columbia Co., while Mr. Splegl discovered the going very hard in the wilds, with his show. Splegl has two other companies on the Eastern Wheel. Goldenberg has built up three shows for "The Majestics" since the season opened, and would have produced another one had his company remained in the Wheel.

The Columbia Amusement Co. has sanctioned the shift. For the week between Nov. 27 and Dec. 4 (before "The Winning Widows" enter the circuit), "Painting the Town," which otherwise would have "faded off," will take "The Majestics" date at Baltimore, "The Widows" opening at Washington.

MUSIC HALL RECORD STANDS.

The Marion show got about \$4,400 at the 125th Street Music Hall last week, falling below the record of \$5,400 for the house set by Gordon & North's "Merry Whirl."

On the return date of the "Merry Whirl" show at the Columbia last week, the show did nearly \$7,500, considered extremely good, after a run of a month last summer.

In VARIETY's story the last issue, it stated Marion did \$1,800 for the last three days at Albany. It should have read \$2,800.

MINERS HAVE AN IDEA.

The Miners are reported as with an idea to advance burlesque on the Western Wheel. It is to start a burlesque paper, and print all the real news about the Western Wheel that the other trade papers don't get somehow.

Included in this will probably be recounted how the Miners kept the Circle and Hammerstein's Roof, New York, from playing the Western Wheel burlesque shows this season, through the Miners claiming either would have been in opposition to the 8th Avenue and Miner's Bowery. This item when printed in the Miners' sheet, may be found in the Joke column.

The report is that the Miners seriously talked the matter over at a meeting in their office one day last week. The Miners, it seems, have a lithographing plant around somewhere with a lot of job paper. This paper, if used, would reduce the cost of publication, the Miners merely changing it from a charge on the Profit and Loss account of the litho business to a credit for the publication.

The Miners may use some of the paper for signs, to read "Only advertise in the Miners' burlesque sheet." That is going to get the Clipper angry, of course, but the Miners did it once for the Clipper.

Western Wheel people do not seem wildly enthusiastic over the prospect of the Miners starting anything. They seem inclined to believe the strangle hold the Miners have on the Western Wheel must be in danger of reaching a break, if the Miners think they must try to hold it where it is through a paper of their own.

One wise little Western Wheel manager said he didn't see why not, and mentioned that he would suggest whoever wrote the show for "The Americans" during the past three years be appointed editor.

TRANSFER BUSINESS MIXED.

The theatrical managers think the transfer business in New York is quite complicated just now. Following a strike by the employees of the larger theatrical transfer concerns some weeks ago, the firms got together in a protective association. The combination organized a central or clearing office, where all bad debts were reported, together with all applicants for transfer.

The managers found when applying to have show property moved, their names went into the central office. If an old debt remained to any of the transfer companies, the company applied to declined to move the property without a settlement of the old account, or if it did, held the property until the bill was settled. As it is said a theatrical manager thinks of the transfer man last when drawing checks, this new order of things has tied up many shows of late.

The Cain, Riley and Allen companies are in the combine. The Columbia and White's are outside. The Columbia Co. is a recently organized transfer concern by Hurtig & Seamon, doing the firm's own trucking, with any business that comes in.

Clifford Hipple is working in Robert Hilliard's former sketch, "As a Man Sows," which he expects to shoot through the "big time" houses. Hipple, last seen in "The Fortune Hunter" and "Seven Days," was at one time with the Bijou stock company, Philadelphia. Hipple gave the piece its vaudeville premiere this week at the Bijou, Brooklyn.

EASY WAY TO CLEAN UP.

Chicago, Nov. 22.

The announcement of the decision reached by the corporation counsel to the effect that the city police have the power to arrest any artist giving exhibitions of immoral character without waiting for the issuance of a warrant or summons sounds the death knell for the many houses in Chicago that exist solely on the questionable performance they offer.

The many "crotch" dances on State street will have to hike to cooler quarters as will the South Side dives where the "wiggles" can be had for the price of a good cigar.

The decision means that Chicago will have better burlesque shows also, cleaner at least, if not better.

GRIEVES' SHOW QUILTS.

New Orleans, Nov. 22.

The "Fay Foster Burlesquers," John Grieves' stock organization, closed at the Greenwall Saturday, after two weeks.

Manager Grieves blamed the newspapers for the failure of his company to make good. There was a rumor along the local Rialto that some of the artists brought here were stranded, but this, Mr. Grieves denied.

Speaking of the failure, Mr. Grieves said: "It was the newspapers, that's all. Never in my life have I seen such roasting as given my show."

The five "Jolly Bachelors" girls, Dot and Willie Raymond, Nellie Bowman, Mabel Clark and Marjorie O'Neill, who joined the burlesquers here, are again thrown on the cruel world without a centime. Mr. Grieves says it can't be expected that he should assume responsibility for them.

"Pop" vaudeville once more holds sway at the Greenwall, where four acts, augmented by moving pictures, constitutes this week's program.

In Fabacher's restaurant the other night, a local citizen accidentally brushed his coat-sleeve against the cheek of a chorister with the "Fay Foster Burlesquers," completely ruining a sixty-dollar suit. He is now seeking to have a law enacted compelling actresses to paste a sign on each side of their faces reading—"PAINT."

REEVES MUST HAVE A BET.

Detroit, Nov. 22.

When Al Reeves read in VARIETY the Dave Marion show might be the big clean up on the Eastern Wheel this season, he dug away down in the sock, and now has exposed for inspection, \$10,000. Mr. Reeves wants it known he will wager this amount the Reeves "Beauty Show" will draw more money on the season than "The Dreamlands."

Pish! says Mr. Reeves, for those freak weeks, where there were holidays and ball games. A "turkey" would have gotten the same amount in the towns, claims the manager with the roll. It's the season that counts, says he.

HURTIG'S GOING AWAY.

Vacation time for Jules, Joe and Lou Hurtig has already been planned. With Mannie Rosenthal, the trio of Hurtig's will sail May 8 for a trip over Europe.

EXPENSIVE GARDEN SHOW.

The present show at the Shuberts' Winter Garden is reported to reach in its weekly operating expenses \$16,000. Included in this is the \$4,000 salary of Gaby Deslys. The Shuberts signed an extension of Gaby's engagement last Saturday for four weeks longer. The French girl has a few more weeks open beyond that, and may go on the road under the Shubert management, but at an increase of the \$4,000 figure.

Several suits may be brought against the Shuberts for the damage done to clothes and feeling by the action of the Hyperion theatre forces at New Haven last Saturday night. Yale students were charged \$3 each to watch the "Vera Violetta" show. The performance was over at 9:30 through police interference in the show's dialog, and the management's dread of the wild college boys. The youths, growing fretful at the sudden termination of their evening pleasure at a cost of three dollars, started to climb over the orchestra when the hose was turned upon them from the stage.

When the college kids got through with that theatre, it was closed for repairs. Tuesday, E. W. Eldridge, the local manager for the Shuberts (who manage both house and show) wrote a letter of apology to the students, telling them they were the most perfect gentlemen the Hyperion ever held, but the manager thoughtfully neglected to advise the college that the Shubert show played Springfield the day before reaching New Haven at a lesser box office charge than the Yale students were obliged to pay.

The most cheerful looking individual in the metropolis Tuesday was Jean Schwartz. He and Billy Jerome are the publishers of the two big song hits of the new Winter Garden show, one "The Haunting Melody" by George M. Cohan and the other "Rum Tum Tiddle," written by he and Jerome. As early as nine o'clock Tuesday morning Jean was receiving telephonic orders from music dealers for the two numbers. Six of the ten papers that reviewed the show mentioned the songs as huge hits.

G. Amadel, the H. B. Marinelli Berlin branch manager, who came over here as Mile. Deslys' manager, returned to the other side Thursday of this week, on the George Washington. Before sailing he had his face swept clean, to surprise the German managers, who knew him before with a moustache. Amadel said before leaving he wanted to show them what America does to a man.

NO HOME RUN FOR BURLESQUE.

Frank Baker, the "Home Run Fiend" of the champion Athletics, who is employed by Glmbel Brothers of Phillytown at \$300 a week, was in New York this week. Baker turned down a dozen theatrical offers, giving Dave Gordon an emphatic negative to his proposition for burlesque.

Raymond Hitchcock was a brave actor Tuesday. He faced an audience of women at the Astor and delivered a lecture entitled "Impressions of the French Drama" under the auspices of the New York Theatre Club.

London, Nov. 8.

If scarcity of clothing may be held as a criterion of possible success in high-class vaudeville then Alfred Butt has found another Maud Allan. The lady this time is Napierkowska, a Franco-Russian dancer of undoubted ability, and with plenty of confidence. In the series in which she made her debut at the Palace last week, she proved beyond all question she knows her business. Napierkowska is distinguished looking, graceful, and teeming with temperament. The setting is a desert scene, with setting sun. Into the twilight come a horde of Arabs, joyous in the discovery of an oasis. They pay their tribute to their Dely and then the girl is helped on. A big Arab who seems to be the chief of the party makes violent overtures to her, but she rebuffs him. Then, following a dance which seems to express caprice, she suddenly discovers a flower. She plucks and smells it. A bee emerges from its petals. Presently the bee settles on her and finds its way into the folds of her clothes. Then follows the distracted dance in which she endeavors to locate the bee. That bee must be some traveler. Napierkowska seems to chase it from head to foot and back again. Finally in her desperation she plucks the gauzy garments from herself and stands revealed more naked than any woman has ever been on the English stage. If Napierkowska was simply a poser or if her sole excuse was figure display, she would probably not be countenanced, but she is an artist of the dance, and I have no doubt will draw big houses at the Palace for a long time.

Grete Weisenthal is making her second appeal to London audiences, this time without her two sisters. She opened at the Palladium last week in a dance pantomime called "The Strange Girl." The play is poorly delivered in a rough and unsatisfactory attempt to exploit the post-impressionist idea of art. "Rialon" is a king compared to it. Weisenthal's dances are interspersed in a detached way, so that they hardly seem to belong to the play. As far as could be made out the story they wanted to convey was that "The Strange Girl" was the decoy used by a rascally couple of beggars and thieves. A rich man who left his fiancée under the thrall of the "Strange Girl's" dancing was led into the trap, from which the girl rescued him close on the twelfth hour. Whilst Weisenthal's dancing is extremely graceful, and I have no doubt, thoroughly artistic, nothing she did called for special comment, except the "Bird" dance. Anyhow, she fell flat to the audiences, and left a good many people wondering.

As yet I have been unable to reconcile Grete Weisenthal's engagement at the Palladium with the exploitation of Jack Johnson on the same bill. It is a most incongruous anomaly. The bills at a glance give Jack Johnson as the "top," but on close inspection it is found that the big fellow appears only at matinees in a special three-round contest with George Robey. The bills announce also that the contest is "For a Purse of Gold (Teeth)."

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")

W. BUCHANAN TAYLOR, Representative.

(BAYARD)

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

It is also announced that the knock-out is barred, unless Robey catches Johnson not looking.

This is doubtless intended for humor, but it is of the cheap kind, which goes ill with the reading matter attached to Grete Weisenthal's announcements. In one place we have "high art" boosted to the skies and in the next paragraph on the same bill, we find "Gold teeth" glorified. This should not be. Even a vaudeville bill should carry dignity.

After carefully looking over the situation at the New Victoria Palace, I have come to the conclusion that if Mr. Butt and his coadjutors can see their way to a slight reduction of prices in the better parts of the hall, they have an assured success. It is without doubt the costliest hall in London. Its design should be a model for all who build music halls in future. The business fell off slightly after the opening night, but I should think that was on account of the lack of a real big act on the bill. The Rigolettos were the chief attraction, and they could not be expected to draw money when they are practically unknown. For the second week the bill was piled up, the chief acts engaged being Neil Kenyon, Wee Georgie Wood and Evie Green.

In connection with the barring clause an interesting situation has arisen over the Victoria Palace. According to measurements taken some twelve months ago the Victoria Palace just came within the one-mile barred area of the London Pavilion. This meant a serious handicap to the Victoria Palace, so a new measurement has been taken on behalf of the latter company. The result is that the Victoria is now declared 10 yards outside the limit. At one time it seemed as though Neil Kenyon would be prevented from appearing there, but the Pavilion people waived their claim to the bar at the last moment.

"Rialon" has been prolonged for the second time and business at the Coliseum is still booming.

The production of "Are You There?" known in America as "At the Switch" did not prove so successful as Sewell Collins had fondly hoped. In fact it dragged very much, and failed to grip. In its present form it cannot do much good here. It needs speeding up, and at least one alteration in the cast.

It is said that we are in for a big Spanish boom. Within a short time there will be in London Guerrero and Tortajada, with possibly La Belle Otero to follow. Nor is this the end

of things Spanish. If information is correct the greatest living Spanish actress will shortly arrive on the scene, her name is Meller and she comes from Barcelona.

I hear it said that in the course of the next two years Neil Kenyon and Fred Kitchen will go into partnership on a world tour.

Max Reinhardt has just produced a Chinese fairy play called "Turandot" in Berlin. All the characters are Chinese of high caste. It will probably be booked for London in the near future.

"The Pink Lady" will be done at the Queens Theatre, at the end of a necessarily short revival of "The Butterfly on the Wheel."

Sahary Djell's return to the Hippodrome has not created quite the furor expected.

After an absence of something like a year Charles Barnold has returned to London with his Canine actors. At the Coliseum Monday he carried off the palm. It is voted the greatest dog show ever seen here, despite the fact that nearly a dozen acts more or less on the same lines have been in the West End since he went away.

Oscar and Regine, the French waltzers, at Hippodrome, have started a craze for what is called the "No Clasp Dancing." The couple dance together without holding on to each other. They are very graceful and elegant. An act which is said to be on the same lines but a great deal more showy is booked to come here in the near future. They were discovered in Paris, and were on the bill of the Alhambra, Paris, the night it was burned. They are called "Du Clos and Sealby." The woman is said to be Irish.

STRENGTHENING VANITY FAIR.

The Bowman Brothers have made some important changes in their "Vanity Fair" burlesque show. A new second part has been inserted and changes made in the speaking roles of the entire show.

William Bowman has transferred his comedy role of the tramp to Joe Emerson, formerly with Goldenberg's "Majestics," and now appears only in the olio with his brother, James, doing their former vaudeville blackface specialty.

Stevenson and Nugent and Marshall and King, the latter a "sister act," have joined the show, each playing in the pieces and doing acts in the olio.

Dewar's Comedy Circus closes this week at the Star, Brooklyn.

GUMBLE LEARNING THE GAME.

Mose Gumble saw his first football contest last Saturday, when Princeton walloped Yale 6-3. Accompanying Mr. Gumble, as escort, guide and suppressor was Jerome H. Remick, on off days (when there are no sporting events) just Mr. Gumble's boss, that's all. As intermediary and specially appointed peace commissioner, Fred Belcher, also of the Remick firm, went along. On the way to New Haven, Messrs. Remick and Belcher were deliberate in explaining to Mr. Gumble that football is not baseball; also the rules of the game require spectators to remember ladies are present when letting loose their exuberant spirits. Mose agreed he could control himself under excitement and due pressure, though his money was on the loser. Mr. Remick admitted after the game Mose fairly succeeded and had become eligible for the Y. M. C. A. Excepting, Mose's boss says, his heart was up in his throat when Mose let swing a wild whoop, but he calmed down when Mr. Grumble asked if the whoop was worked in at the proper point. Mose doesn't think much of football. All a fellow has to be, according to Remick's professional manager, is a good runner and dodger. Mose claims he knows so many of these who have touched him at different periods, he could gather a team around 42d street that would beat Princeton and Yale together in one field. Mr. Remick reserves his opinion of Mose's estimate of the game, while confessing that Mose made a misplay when he rushed for the train home, to stand up during the ride, without waiting for himself and Belcher, who had reserved Pullman chairs. It was about 138th street before Mose worked far enough forward on the long train to discover his companions comfortably ensconced in arm chairs, with their feet resting on the vacant one.

ESCAPES \$500 TAX.

Philadelphia, Nov. 22.
An important victory for moving picture houses, with and without vaudeville attractions, was achieved today by J. Louis Breitinger, who represented the Exhibitors' League of Pennsylvania, when he obtained a decision from Judge Staake, of Common Pleas Court, No. 5.

The decision is to the effect that the Act of 1907, assessing a yearly tax of \$500 on certain places of amusement, does not apply to moving picture theatres and nickelodeons.

The Circus people staying at a 38th street boarding house were mulcted out of several small sums the other evening, when someone who represented himself as "Henry Ringling" drove up in an auto. Before "Henry" left, he had bought copious supplies, promised many engagements for next season at fabulous prices, and "touched" everybody, from \$15 per down the scale. When the actors found out they had been buncoed, they went gunning, but brought back nothing besides their outraged feelings.

LOEW'S NEW GREELY SQUARE PLACES GANE ON "BLACKLIST"

Manhattan Booking With Independent Agency, Making Its Sixth House.

The Shea & Shay firm, which represents the houses placed on a "blacklist" by the Loew and Fox circuits, gained a new recruit this week, when William Gane entered the agency. Mr. Gane manages the Manhattan (not Opera House) at Broadway and 31st street. The Gane's Manhattan is now "opposition" to the new Greeley Square theatre, opened by the Loew Circuit Saturday night. The Greeley Square is at the northwest corner Sixth avenue and 30th street, and contains space for 2,000 people. The opening night it held a full attendance, only kept down to the specifications by the presence of firemen. The program is the usual Loew vaudeville show, with prices scaling to twenty-five cents orchestra and first balcony at night, and fifty cents for box seats. There are two balconies. The Greeley Square is a roomy house, with an excellent sight line from every portion of the theatre. The theatre opened before the exterior had been completed, but the interior was in proper form.

The next new "small timer" to start will be a Fluegelman theatre at Bay Ridge, Brooklyn, called the Bay Ridge. That will open in the early part of February.

Mr. Gane is "opposition" and has "opposition." Besides the Greeley Square, but two blocks away, the Bijou, almost next door to the Manhattan, has commenced a picture career again. Should the Grand Hotel across the street get the small time habit too, says Mr. Gane, he will be surrounded. Saturday night the Manhattan held capacity.

When the new De Kalb theatre, at Broadway and De Kalb avenue, Brooklyn, opens Dec. 4, the program of six acts will have for a permanent headliner, Edna May Spooner and her stock company. Miss Spooner, a Baby Borough favorite, will present condensed plays and short sketches during her reign in the new Fueleman "small time" vaudeville theatre.

The De Kalb adds one more to the Fluegelman string. The other is the McKinley Square, Bronx, New York. That seats 1,700. The De Kalb will have capacity for 2,600. It is in the section of Brooklyn which contains Percy G. Williams' new Bushwick, playing the best vaudeville. William Fox's Folly (leased from Hyde & Behman) is also in that part of Brooklyn, and a "small timer" as well.

At the present time Shea & Shay are booking the Rosenquest, Moss & Brill's and Fluegelman "small time" theatres in Greater New York, with Gane's Manhattan, five in all. The number will total six with the opening of the new De Kalb, while Walter Rosenberg also secures some supplies for his theatres in New York City and New Jersey from the "independent" agency.

The Loew agency is booking the

shows at the Bijou, which is almost within a stone's throw of Loew's new Greeley Square house.

FILLS IN FOR RED BANK.

Fred Bondy in the Family Department of the United Booking Offices is worried no longer—Red Bank has been replaced!

It is now the Hippodrome at Asbury Park that Mr. Bondy is booking instead. While he does not want to invite an inter-city revolution, says Mr. Bondy, by giving his preference as between Asbury and Red Bank, still Asbury Park has been heard of now and then, the booking man remarks.

The newly proposed "pop" theatre at St. Nicholas avenue and 115th street has contracted to secure its bills through the Family Department, commencing next September when the house will open. The capacity will be 2,000. Frank Gersten first negotiated for the house, but while figuring over the twelve-foot space required by the building regulations, the other people stepped in.

Lester Mayne, of the Family Department, returned to New York Monday, after a short trip up north during which he "copped" several houses. The new Park, at Glens Falls, N. Y., opening Dec. 16 or 23, was also secured by Mr. Mayne.

NOTHIN' COMIN' IN.

New Orleans, Nov. 22.

At many local picture theatres they are using bank deposit slips for scratch paper.

Dorothy Russell in a new act "A Tragedy Deferred," supported by Frederick Roland and Robert Millikin, will shortly play United time. Millikin is managing the act.

CHURCHILL'S "OUTLAW" CIRCUIT Kansas City, Nov. 22.

A new theatre is announced to be located southeast corner of Thirteenth and McGee streets. It will be built by J. J. Swofford at a cost of \$125,000 and has been leased for fifteen years at an annual rental of \$20,000 for the first ten and \$25,000 for the remaining five years. The house is to have a capacity of 2,600, making it the largest in the city.

E. P. Churchill has organized the Garden Theatre Co. to take over the lease of the new house, with a paid up capital stock of \$20,000. Local capital is said to have subscribed to the stock. Mr. Churchill, in an interview, says:

"I represent an 'outlaw' vaudeville circuit and cannot give out my plans in full for very good reasons. The circuit will consist of eighteen cities. It will have five theatres in and near Chicago."

One of the local papers also announces the erection of a 16-story hotel and theatre building at Eleventh and McGee streets, the building to be leased to Alexander Pantages.

PROCTOR'S IN SCHENECTADY.

Schenectady, N. Y., Nov. 22.

The lease of the theatre to be built by H. Vedder Magee in the new Arcade building has been taken by F. F. Proctor. The house opens Feb. 1, next.

The theatre will seat 2,500. Though no announcement of policy has been made, excepting the billing, "Embellished Vaudeville," Mr. Proctor will have to offer the "pop" brand in a theatre of that capacity in a town of this size.

New Rochelle, N. Y., Nov. 22.

It is strongly rumored F. F. Proctor will announce a new theatre for his circuit in this city within a short time.

FOX'S NEW ONE THANKSGIVING.

The new Riverside theatre at Broadway and 96th street, belonging to William Fox, will open Thanksgiving night, with eight acts furnished by the Ed. F. Kealey agency. Prices will be 15-25. The house seats 1,600.

BERNSTEIN IN BANKRUPTCY.

Wishing to leave the United States without having his creditors worrying over when he will return, Freeman Bernstein entered a petition in bankruptcy Tuesday. Saturday he will sail for Porto Rico, going along with the Frank Spellman show, bound for the Insular Fair at San Juan. Mr. Bernstein is reported to be interested in that traveling aggregation.

\$28,000 was the amount of liabilities Freeman was able to think of. All the assets he could recall were two old suits and three fancy vests, the vests made fancy through being soiled.

Mr. Bernstein said he would have held out his friends from the bankruptcy proceedings if he could have, but as he has so many friends, and felt indebted to them all for one thing or another, he just pushed the whole bunch in to save any jealousy.

Mr. Bernstein's New York office will be presided over a few days each week by M. W. Taylor, the booking man of Philadelphia, while Mr. Bernstein is south.

Just before sailing, Mr. Bernstein will send a wireless to all his acts informing them that hereafter Schenectady and Binghamton will be a split week. Frank A. Keeney's dream of Schenectady as a two-a-day for a full week has faded from memory.

PERFORMERS MARRY ON STAGE.

Chicago, Nov. 22.

The Ellis theatre was the scene of an unusual "added attraction" Friday night, not on the program. The "extra feature" closed the first show and consisted of the marriage of Ida Boyle and John A. Gracie, two performers who happened to be playing there. The ceremony was performed by a local justice-of-the-peace and was solemnized on the stage in full view of a capacity audience. The bride was attended by a female member of the Mueller Trio of comedy entertainers, while Walter Johnson, manager of the theatre, acted in the capacity of best man.



LOUIS M. BOAS,

Louis M. Boas, the eastern representative for the Marcus Loew enterprises, is now managing the Loew South End Theatre, Boston. He has just returned from a seven months' sojourn in Europe, looking the field over. There may be something doing soon, in Europe, for Marcus Loew.

It is a double stunt for "Loole." He is taking care of the Boston and Fall River houses at the same time. He landed from the ship last Thursday, and without a chance to change his English clothes for American apparel, was shoved into the Boston house. Talent counts nowadays.

THE TRY OUT.

By DARL MACBOYLE.

Did you ever take in a "tryout?" Did you ever join the crowd.
And Josh and kid and give advice in manner long and loud?
To some poor boob who's heard the call to fame and answered "Yes!"
But when the time for action came, few signals of distress?
I shan't forget one Friday night—a page on memory's book
That tells the tale of how a certain party "got the hook!"
The scene was surely funny;
As a laugh, 'twas ready money,
But believe me, I didn't howl with glee.
I shook in agitation;
I was soaked with perspiration.
'Twas a different story then—for it was me.

A certain party practiced long (they thought they were O. K.);
A certain party's wardrobe bill had crimped their hard-earned pay;
A certain party's landlord had threatened to throw them out;
A certain party's heart was brave and ready for the bout.
Until the oft' repeated strains of the song they know so well
Were played anew and then there was a different tale to tell.
That party's knees were shaking,
That party's voice was quaking,
And truly yours was feeling far from fine.
I didn't holler, "Beat it!"
Though the tones were far from sweet. It
Was a different story then—for they were mine.

Once there was a little girl who was strong for a certain boy.
When he said, "I'm goin' on tonight!" her heart, it leapt with joy.
She was there and brought her mother, and the old man came along.
Ere their prospective son-in-law came out to sing his song.
She spent the time in telling them the money actors get.
They beat it after half a verse (I guess they're going yet).
Some one off the key had wandered.
Some one for the lyric pondered.
He was getting the very best of cures.
That for "Ego's" been discovered.
It was me, but I've recovered.
And I hope I'm cured for keeps.
Sincerely yours.

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

Fall River, Mass., Nov. 17.

Editor VARIETY:

In this week's VARIETY I note the letter of Mr. Dave Lane's (Lane and O'Donnell), which refers farthest back to a notice in VARIETY of Aug. 7, 1909, which mentioned the act, then with the Eddie Leonard Minstrels, as doing the high fall from a step-ladder upon tables.

While the letter simply corrected a mistake of *Sime's* memory, and did not refer to my act especially, I wish to call VARIETY's attention to the review of the act of Kennedy and Melrose at the Columbia, Brooklyn, appearing in the issue of VARIETY, March 20, 1909, signed by *Rush*, and in part reading as follows:

"The straight man has several clean-cut bits of ground tumbling, but the comedian is the strength of the turn. For a finish they build the tables four high and the clown sits upon the top one (about 12 feet above the stage). He rocks the shaky pyramid back and forth for several minutes, trying to come each time as closely as possible to a fall without actually losing the balance. By the time the collapse actually does come the audience is worked up to a big laugh."

I am not looking for advertising nor discussion, but will say that VARIETY, in its pages, has all the proofs.

Bert Melrose.

New York, Nov. 15.

Editor VARIETY:

Would greatly appreciate your making mention of my not being with "The Belles of the Boulevard." I have been programed with it for the past four weeks, but I have not been in burlesque the past two seasons, contrary to all reports.

Murry Livingston.

New York, Nov. 18.

Editor VARIETY:

I am not going to produce a sketch entitled "The Hoodoo." I have troubles enough without mixing up with "Hoodooos."

Canfield and Carleton may rest assured that I shall in no way interfere with their well-beloved "Hoodoo."

The title of my sketch is "In the Suburbs."

Charles Dickson.

Editor VARIETY:

From the Tuberculosis Infirmary, Ward O. Blackwell's Island, New York. Nov. 21.

A Message of Thanksgiving coming from a Charity Hospital on the Isle De Blackwell may seem strange. Nevertheless it is true. For I am truly thankful to God Almighty for his mercy to me in having spared my life while others were and are dying all around me.

This awful White Plague is worse than any war, because no flag of truce is recognized.

To night I am speaking and jesting with a fellow unfortunate—tomorrow I ask for him and am told he was taken down during the night. It comes in the twinkling of an eye.

And still, being optimistic, I am thankful and happy; happy to be able to send the names of those who have not forgotten me. May God grant them, wherever they may be, much cause for Thanksgiving.

I make grateful acknowledgment to Belle Carmen, Jessie May Trahern, Mildred Jewel, Maggie Cline, Mae Rose, Anna Hall and "Chocolate Soldier" Co., Maude Hall Macy, Nellie Fillmore and members of "Country Boy" Co., Eva Tanguay, Mollie Williams and members of "Cracker Jack" Co., Elizabeth F. Marbury, Emma Carus, Rose Coventry, Ellonor Franklin, Marie Fitzgerald, (of "Snobs") Ruby Leon, Helen E. Willson, (of "Merry Mary") Billy B. Van, Whiteley and Bell, Lew Fields, Chas. Lewis, Pat Casey, Sam Harris, Jas. Edmonds, L. J. Loring, Goff Phillips, Kaufman and Sautelle, Harvey Brooks, Jno. Williams, Jno. Jess, Wright Huntington, Eddie Leslie, Tim Dady, Davis and Pollok, Harry Walters and others.

Pen Kennedy.

Binghamton, N. Y., Nov. 20.

Editor VARIETY:

The manager of the Olympe made a mistake in our billing Sunday. He billed us as the "Juggling Millers" instead of Carl and Lillian Muller. We don't care to have our names confused with others.

Carl and Lillian Muller.

Clare LeVine has an English sketch, entitled "The Case of Miss Jenifer," for vaudeville. It is some years since Miss LaVine appeared, then in the legitimate for Henry W. Savage and George Lederer. In the interim, she has been nursing her husband, William Blaisdell, a very well known actor who was set upon and beaten by thugs one night, as he was entering a Subway station.

A. G. Delemater announces he has the rights to Joseph C. Lincoln's "Cy Whittaker's Place," and will produce the show in Waterbury, Nov. 27. After a few performances in the smaller towns the piece will be taken into Boston for a run. The play was staged by Oscar Eagle. The cast will include: William J. Brady, John Marble, Wallace Owen, George Thompson, William Nugent, Henry Millarde, Jeanette Fennell, Maude Ellner, Caroline Lee, Edith Norman.

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"I can't make a speech, but I want to tell you how happy I am to have you all here to celebrate the 100th performance of 'Maggie Pepper.' If there are any Maggie Peppers here with sorrows, I hope they will end as happily as this Maggie's." Rose Stahl said that Sunday night to an especially invited audience of shop girls. Anyway they were supposed to be shop girls—buyers and their assistants. Not a man was around, excepting on the stage, where Lee Kohlmar as the Jewish drummer seemed to be a type all the girls recognized. Mr. Kohlmar brought a laugh each time he spoke. In "Maggie Pepper," Miss Stahl is an assistant buyer. Her speech was about the only portion of the show that did not cause a riot of either laughter or applause. For you see Maggie Pepper married the boss. It sounded fine for the shop girls, but they couldn't realize the realization, perhaps, for themselves. The 900 seats were all taken. Mr. A. Alger, the show's manager, personally called upon twenty-five New York department stores, leaving the coupons, to ensure that the prototypes of Maggie would be there. B. Altman & Co., I understand, thought it was an advertising dodge, just because the tickets were given them, but after when the B. A. firm called around for more tickets, they were too late. One box where representatives of the Simcox store were, threw huge bouquets to Miss Stahl. The biggest hit of the piece was when Maggie replied, upon being asked why she didn't marry: "The idea of turning over my envelope every Saturday night to some man doesn't appeal to me." Miss Stahl was in high spirits, and gave the best performance since the piece opened at the Harris theatre. The company caught the star's enthusiasm, and seemed to communicate it to the appreciative audience. It was a happy night for Rose Stahl, and she certainly won't have to fret anymore when doing her shopping. The girls will fight to wait upon her.

They do things differently over in Germany. I just heard about a German soubret named Mizzi Wirth, who bought thousands upon thousands of dollars' worth of clothes, without paying for them, and no one could make her. She relieved one firm of \$1,000 in blouses. When they looked for her to attach the salary earned, and it was a large one, the creditors found Mizzi was always engaged through someone else. Her several relatives would sign the contract, but the explosion came one day when at the Apollo, Vienna, it was discovered that E. Rottenboug, an agent then in Berlin had executed the instrument as her manager. The German law says an agent can not be a manager, so the Germans expelled Mr. Rottenboug out of the country. It's rather an easy way for a "single" to dress well, but for the life of me, I can't imagine why Mizzi wanted \$1,000 worth of blouses all at once.

Don't be surprised if very soon Aaron Kessler has another title besides husband. (I hear it's going to be papa.)

"THE SKIRT" SAYS SPEAKING OF WOMAN, MOSTLY.

Gaby Deslys in "Vera Violetta" at the Winter Garden, shades all the women. Even the show girls, dressed at the height of managerial extravagance, couldn't outshine Gaby. A silver gown lined in emerald was a marvel but later when a coral colored gown completely covered in a bead fringe was worn, Gaby made every one sit up. A lingerie frock and a black dancing dress worn at a former performance, completed this French lady's wardrobe. Josie Collins was stunning in her entrance gown, made of a black fringed shawl. A cloak of the same material was lined in cerise and had a sable collar. This dress was slit up the right side to the knee. I noticed many of the dresses were slit this way while Gaby's were slit up the front about twelve inches. The chorus women

get it over with. This Mr. Dellett really looks strong enough, were he so minded, to tear up the stage, and drop the whole crew into the cellar.

In burlesquing costumes Mabel Hite (Colonial) is a past mistress. That she can look nice if she wants to, is proven by Miss Hite this week. She wears one very pretty dress. It is white satin, trimmed in green chiffon. A black velvet hat the shape of a flower pot was very smart.

Bessie Crawford (Barnes and Crawford) (Colonial) has gotten her figure down to girlish slimness. Two gowns are worn by this young woman, one a navy blue chiffon, and the second a pretty evening frock of

Alan Dale has a new home in the country. It is at Bayside, Long Island, and arranged like a stage setting. Entering the large reception hall, one sees a fountain of running water. In the midst is a mermaid, clad in marble, and built to stand the continual downpour. To the right is the dining room in mission; the drawing room is on the left. Through it one enters the critic's "den," sacrificed in this instance for space to the remainder of the house, so much so in fact Mr. Dale keeps a typewriter upstairs in his bedroom. But the entrance to the den is quite antique in appearance, all bricked in, with a fireplace to the side. The reception hall is circular, and all open work, right up to the dome of Cathedral glass, lighted at night by electric bulbs on the outside. Mr. Dale's switchboard almost needs an electrician to operate it. Seven sleeping rooms open onto a balcony running around the circle, with a flight of stairs on either side to the hall be-



THE ALL-FEMALE AUDIENCE TO SEE ROSE STAHL

A flashlight of the Harris theatre auditorium Sunday night, at the invitation performance of "Maggie Pepper" to the New York department store buyers and their assistants.

looked like furniture just returned from the upholsterers. At the finale of "Vera Violetta" with the principals taking a curtain, Melville Ellis kissed Gaby's hand. Wasn't it cute? (The hand, Mr. Ellis, or the kiss?)

When I saw Geo. Dellett, as the program named him, assisting Annette Kellermann at the Winter Garden this week, it reminded me of a story I heard some time ago. This Mr. Dellett is one strong young man, from his looks. Jake Shubert, so I was told, walked up to George one afternoon during a rehearsal, and informed that worthy his salary would be cut \$25 a week. Mr. Dellett wanted to know why. Mr. Shubert said because he wasn't worth any more. I understand they promised Mr. Dellett the Shubert chain of theatres to remember he was a gentleman. George did, with an effort, although the story says his first idea was to kill Jake quickly and

apricot elaborately trimmed in crystal fringe. Mr. Barnes' recitation of the magazines was decidedly clever.

Lind has grown too stout. A little banting will improve him greatly. The first gown worn by Lind at the Colonial is an elaborate blue brocade, followed by a Spanish costume of handsomely shaded satin. A crystal affair was worn for the finale.

Lee Perry (White and Perry) has a wonderful personality. She completely won the Colonial audience, Monday. Miss Perry makes her entrance in a cloak of red and gold brocade with green chiffon trimmings. A pretty blue chiffon over apricot was revealed upon the dropping of the cloak. For the finale, Miss Perry looked stunning in a raspberry marquisette.

neath. Neighbors of the Dales are Tom Dorgan ("Tad"), H. B. Martin, the American's illustrator, and Al Aarons, who, I am told, knows more about theatrical Ohio than any living person. Mr. Aarons is also the general utility man for the neighborhood. He is the fixer, having lived in "the country" before. If a fire doesn't burn right they send for him, because he is only a city man in the day time. They all agree down in Bayside that commuting has no terrors, yet it must annoy one to find that a Rockaway Beach train has been taken by mistake, as I hear happened to Mr. Dale the other evening. The winter is yet to come, too. There may be some loud and expressive words down that way when any member of the camping out colony must sleep in the station over night, because the trail home can't be located through the dark and snow.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Yvette (New Act), Hammerstein's.
One Round Hogan, Hammerstein's.
Percy Waram and Co., Union Hill.
Bernalvic Bros., Union Hill.

Joe. E. Howard and Mabel McCane.
Songs and Comedy.
20 Mins.; One (2); Parlor (18);
One (5).
Alhambra.

It is rather reversing the order of things when musical comedy is brought into vaudeville instead of the other way around. Joseph E. Howard and Mabel McCane at the Alhambra this week never leave the musical comedy idea of doing things. There are songs and talk. If there is a song to sing Mr. Howard may be relied upon. In this act, Mr. Howard has two dandy songs. The first he does in "one" at the commencement. Its pleasing swing became popular immediately. The second verse though employs the "gag" of every man in the sleeping car having his foot out of the berth. Miss McCane does not appear until the drop goes up on a parlor setting. As a girlie, Miss McCane sings alone, doing quite well, due to the pretty quality of her voice. There is dialog following that passed in Harlem, but it may be difficult to make people believe it funny further downtown. Some was much too old to have been disturbed. But both regain the good graces when they sing "Just A Little Smile." Mr. Howard's easy manner and Miss McCane's good voice again boost the offering up to a hit. "Lindy" a "coon" song, reminiscent of "Mandy," is rendered with such good results by the musical comedy couple they were forced to return and sing the chorus of Mr. Howard's first song twice, before allowed to depart. This turn is bound to improve in all ways as it goes along. The weakness in the talk can easily be remedied. Miss McCane wears two little dresses that look immense, and besides looking well, she scored an individual hit. *Jess.*

Fairman and Manion.
"Piano-act."
9 Mins.; One.
Winter Garden.

"No. 2" at the Winter Garden Sunday evening, Fairman and Manion, were obliged to follow the Black Brothers, who opened the show. The Blacks also use a piano in their turn. The conflict was more in appearances, however, than actual work, for the piano solo by the Fairman and Manion act was its biggest applause winner. In this the pianist played "I Wonder Who's Kissing Her Now," with variations. The variations made the success. It's rather a simple expedient at best, and the young man selected the most popular selection among ivory ticklers for "variations." The other young man sang. He seemed to consider his strength was in Irish songs. In trying for "The Violin Rag," the latest of the "coon" numbers, and one which usually carries the singer to success through its melody, this young man did little with it. *Sime.*

Annette Kellermann and Co. (7).

"Undine" (Pantomime).

18 Mins.; Full Stage (Special Set with tank).

Winter Garden.

In a particularly striking sylvan setting, Annette Kellermann became a pantomimist Monday evening at the Winter Garden. More than that, she was a toe dancer. After showing these new accomplishments, Miss Kellermann gave her series of dives, and all to interject animation into a depressed Princess, who had stood the country side as long as she could. When they called Annette from the wings, the Princess was all in. It was with difficulty they could induce her to let her eyes stray from the book to the champagne colored union suit Miss Kellermann wore, without corsets. When the Princess saw that, she, with the others in the theatre, just kept their optics glued upon Annette, for this young woman is some sight in any old kind of union suit. According to the baseball players at Hammerstein's, corsets would spoil Annette's curves. For an assistant, who looked like a wrestler or a rubber, Miss Kellermann selected one Geo. Dellett to handle her. He did this well, and some effective postures were secured. Had a ballet dancer of note been the center, they would have received more, but the audience expected Miss Kellermann to dive only. They didn't stop to think where she picked up toe dancing or pantomime. So to close the turn, Miss Kellermann dived, this time in a black union suit. It required quite some while to make the change, and the crowd on the stage did not know how to stall through the wait. But they walked around the tank sunk in the stage. The audience watched them walk, Miss Kellermann did no new dives, but for the Winter Garden, she has a nice act to introduce her former specialty in. The setting is far superior to anything shown in the "Vera Violetta" production, and it has removed Miss Kellermann from the category of a "diving act." *Sime.*

Hanlon and Hanlon.
Hand Balancing.
6 Mins.; Two (Plush Curtain.)
Hammerstein's.

The greater portion of the routine of hand-balancers is drawn out, with unnecessary stalling and posing but Hanlon and Hanlon put over their act in the most approved modern fashion. The Hanlons were formerly of the Hanlon Trio in burlesque, but since dropping the comedian and incidentally burlesque, are exhibiting a dandy act in vaudeville, one that can hold either an early or closing position with splendid results. The boys work in front of a rich-colored curtain and in their blue-colored athletic suits prove they are abreast of the times. They possess excellent figures, show superb control of their finely developed muscles and work with ease, grace and rapidity. They have several good tricks, the most prominent being a jump by one from a pedestal into a trampoline and doing a hand-leap into the other's hands, the latter having a "neck-bridge" position on a table some feet away. *Mark.*

Kaufmann Troupe (12).

Cycle.

14 Mins.; Full Stage.

Winter Garden.

Nick Kaufmann, the American-German impresario, has sent over twelve neat and cute little women to compose a bicycle act for the Winter Garden, New York. This is not "The Kaufmann Troupe" lately travelling over the Orpheum Circuit, and of which Frankie Kaufmann is a part. That young and dandy trick bicycle rider does not appear in the turn. It's nothing but girls, with three changes of costumes during the act, each of a pretty design. The last change is to tights, with one young woman then doing the only solo work of the group. She is a nice rider, and does the complete single turn around the handle bars to the saddle again a couple of times. Her trick riding is excellent for a girl. There are many formations, the most occurring at the opening when the dozen are dressed similarly in duos, trios and quartets. It makes an effective sight combination. The smallest members or "ponies" reappear in "kid" dresses, and the closing in all blue tights makes of this new Kaufmann company a very engaging act. At the Garden the turn was given a theatre interior set, probably at first intended for a roller rink setting in the "Vera Violetta" revue. Not employed there, it came in handily for the cycle turn, with the miniature boxes filled with the choristers from the production, who were obliged to remain in the theatre for this purpose only, from 10:25, when the "Violetta" affair closed, until 11:50, the time when the Kaufmanns finished the Winter Garden program Monday night, to less than 100 people in the orchestra, the previous turn, Belle Baker, having driven them forth in droves. The act opens on a dark stage, with an incandescent on the lamp of each of the twelve wheels. *Sime.*

"Four Queens and a Joker" (5).
Singing and Dancing.
11 Mins.; Two.
Fifth Avenue.

"Four Queens and a Joker" represents the unique billing of a young comedian, backed up by four girls. Opening the show at the Fifth Avenue they worked in "two," but could easily go through their routine in "one." The act was undoubtedly designed with that stage position in view. The comedian is a youthful, light-haired chap, attired in evening dress who sang "coon" and "Dutch" songs with effect. His work is easy and he has an expressive face that enabled him to land his points. Backed up by the girls in various costume changes, his songs became production numbers, that is, the girls sang and "evolved" while the young man warbled his ditties. The girls are pretty and tastefully dressed. Their opening costumes are military, the second, evening gowns, and the third, pantalets. As a "girl act," reinforced by a comedian, it serves its purpose. *Jolo.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"Little Boy Blue"—Lyric.
"Take My Advice" (William Collier),
Fulton.
"The Senator Keeps House" (William H. Crane), Garrick.

Mabel Ross and McKee Rankin & Co.
(1).

"Nancy Sykes" (Dramatic).
16 Mins.; Full Stage (15), One (1).
Majestic, Chicago.

Charles Dickens' description of Nancy Sykes' death is a story quite familiar to the readers of "Oliver Twist." Mabel Fenton Ross and McKee Rankin have chosen it for a vaudeville offering. Barring the cold blooded features, they made a fair impression through clever acting alone. Rankin portrayed the murderous Bill Sykes excellently, while Miss Ross depicted the careworn wife to the letter. What there is to the story is told plainly and well. Fagin (Robert Lawler) tells Nancy of his intention to make a thief of Oliver Twist and when Bill arrives she mixes a sleeping potion in his drink to enable her to slip out to London Bridge and inform the police. Bill sinks into slumber and Nancy works alone in "one" for a minute, showing her return from the bridge. Bill explains his dream and thereupon takes his devoted Nancy into an adjoining room. After beating her with his bludgeon, he returns to the stage to watch her crawl out and die. Covered with blood, Nancy makes a terrible sight for anyone with bad nerves or stomach trouble. If one likes the gruesome kind of vaudeville "Nancy Sykes" will please. To a mixed audience, the sketch will only partially please. That's exactly what happened Monday evening. *Wynn.*

Gertrude Van Dyke Trio.
Piano, Songs, Duolog.
20 Mins.; One.
Olympic (Nov. 19).

Miss Van Dyke, formerly a "single," now has a pianist and a comedian—also several "drops" (not in evidence at the Sunday concert). But the comedian and pianist were very much there, especially the comedian. His name is Ray Fern. Fern and Miss Van Dyke open with a "patter" song. Fern is the kind of comedian who will win audiences for the reason he creates the impression of doing his work because he enjoys it. The audience feels he is "ad libbing," always enjoyable to them when the "machinery" is effectually concealed. Miss Van Dyke's straight and double-voiced singing are sufficiently contrasting to the comedian's contributions to help. The pianist was an effective and unobtrusive addition. Just why he should dress in a green corduroy suit is not made clear. The act is cumulative, growing in favor as it progresses and finishes with the singing of the prison scene from "Faust" in "ragtime." Sunday it was the applause hit of the bill. *Jolo.*

McIntyre and Heath.

"Waiting at the Church" (Comedy.)
28 Mins.; Three (Special; Interior).
Hammerstein's.

Assisted by Otto T. Johnson, made up as Rufus Ambro Lee, who never says a word during the entire sketch, McIntyre and Heath are offering their newest comedy skit, "Waiting at the Church" at Hammerstein's this week. The sketch by Henry Vernon rang up a substantial laughing hit Monday night. Jim McIntyre, all dolled up as a negro wench in the regulation white wedding togs, invades Parson Jones' (Tom Heath) study for the express purpose of being hitched up for life with R. A. Lee. The fun hinges on the conversation between the Parson and Venus Love (McIntyre). There are some very amusing lines. Venus submits documentary evidence to the preacher showing why Rufus should marry her. During the wait at the church, she makes the latter stand around when she flashes a razor. Heath, as the colored minister of the gospel, has a good make up and enacts the role with dignity, although getting all the comedy possible out of it. He proves a capital feeder for McIntyre's rapid jests. At times the comedy lags. The sketch is not as funny as others the blackfaced comedians have produced, but it varies the run of their pieces and has sufficient humor to make it worth while. It is also susceptible to being worked up. Johnson does his part capably.

Mark.

Marion Littlefield & Co. (7).

Operatic.

24 Mins.; Full Stage (18); one (6);
(Special Drops).
Fifth Avenue.

Four men and an equal number of women, attired in idealized Florentine costume, go through a vocal repertoire of operatic selections in a capable and acceptable way. They are all trained singers and harmonize. While all are more than ordinarily good singers, one, an Amazonian contralto, has a really unusual or extraordinary voice. This contralto is also the only member of the troupe with any "life," the others merely contenting themselves with putting over their singing in concert fashion. In the ensemble numbers it was quite apparent the contralto set the pace—and made it a lively one. The act earned a very large amount of applause. Good singing always does, anywhere, unless dealt out in too huge a dose.

Jolo.

Tom Holer and Co. (8).

"The Ice Man" (Comedy).

14 Mins.; Full Stage.
Olympic (Nov. 19).

"The Ice Man" is an old-fashioned farcical sketch with a jealous husband, the innocent wife wrongfully suspected, the flip servant and the insipid neighbor, accused of carrying on an affair with the wife when in reality he doesn't know her. Everybody rushes in and out, everybody yells and the curtain falls on a "picture," with the insipid neighbor shorn of his outer garments, struggling vainly to discover what it is all about. They still scream at those sketches on the small time.

Jolo.

Belle Baker.

Songs.

16 Mins.; One.

Winter Garden (Nov. 19).

The danger of a "clacque," in New York City anyway, when there is no talent behind the manufactured attempt to "make an act" was best illustrated Sunday night at the Winter Garden, during the appearance of Belle Baker. The girl received considerable applause when her card was placed on the easel, and more upon her entrance. After each verse of every song, the applause was there, until the last, "Honey Man," when the noise almost became a tumult. Then the forward section of orchestra seat holders commenced to hiss. The stage manager must have been aware of the "clacque" as well, for although the applause would have ordinarily demanded a few acknowledgments besides another song, the lights were immediately lowered, and the card for the next act placed. This is the manner on Sundays in which the end of a turn at the Garden is marked. With lights up, and the "clacque" still noisy, joined in by real applause from those who were welcoming the next number (Dazle), Miss Baker came out to bow. Perhaps the girl has been deceived also, but that Sunday night audience at the Winter Garden, or the portion paying \$2 for seats, established that there yet live in New York some people with discernment. The "clacque" for Miss Baker was placed nearly in its entirety in the balcony. The applause could be easily located as from the same location each time the noise occurred. During the girl's entire act, now consisting of new songs (excepting "Honey Man") she did nothing with her voice, expression or gestures to merit any of it. Her opening number was "Meet Me To-night, Dear Moon"; the second, "Ragtime Rosie," third, an Italian song (a steal from "Gotta De Rock") and the final song the one that brought forth hisses. In attempting to make a dramatic reading almost of the Italian selection, Miss Baker became exceedingly painful in her labored efforts. The opening song brought as dire results, through the vain effort at phrasing and expression this unfinished young woman tried to inject into it. Belle Baker was one of the first to play in New York vaudeville backed up by a "clacque." For a time she soared, but vaudeville "got on," as the saying goes, and she anchored at the Winter Garden, where they know less about vaudeville than they do at Ellis Island. As a vaudeville act, Belle Baker could not rank with ninety per cent. of the "single women" playing the "small time" shows. She is the veriest of accidents, yet given the song and the instructor, this girl might continue for awhile yet to fool herself and a "clacque." There is no chance for her, to appear in blackface, as an ordinary "coon shouter."

Sime.

IN "POP" HOUSES

Star Trio.

Rathskeller.

20 Mins.; One.

New York Roof.

On music alone this trio hits the bull's eye. The boy with the violin can fiddle with all the feeling, execution and effect of a true artist and he displays masterly control of the bow. One chap does the solo work. He possesses a good voice and has the knack of using it to advantage. The other man is a pianist and interpolates some comedy byplay that works in harmoniously. The trio offers a conglomeration of numbers, including everything from the classical to ragtime. They should stick to one style of dressing, rearrange their program to better advantage and sail along in faster company. The boys were some hit on the Roof.

Mark.

Polycaprio.

Songs and Dances.

9 Mins.; One.

New York Roof.

They put out the name "McNamara," but this young Jap looks as much like an Irishman as a chocolate cake resembles a plate of ice cream. Polycaprio looks rather rakish in his own modest garb but on willingness to work, ability to entertain and a familiarity with various languages, he wins in a walk. A Jap doing a single singing and dancing act is something of an oddity in vaudeville. With this Son of the Orient putting over his specialty in good shape, he should get plenty of work in the "pop" houses. He offers one selection in a half dozen different tongues, his English being unusually distinct. If Poly were to offer a rag number with his "turkey trot" stepping, he would finish even stronger.

Mark.

Bohemian Four.

Male Quartet.

18 Mins.; One.

Greeley Square.

These four men are not ordinarily good singers and are quite ungainly. Their clothes were palpably designed to "dress" them. Despite the individual singing they are entitled to credit for harmonizing, the only redeeming feature.

Jolo.

Lasher, Millerman and Co.

Comedy Sketch.

17 Mins.; Parlor.

Washington.

Three people are used in a mistaken identity sketch of the oldest school. In the small time houses, the piece will cause enough laughs to keep it there.

Jess.

Sara Vernon.

Songs.

12 Mins.; One.

Washington.

Miss Vernon is a young girl who makes a very neat appearance and also possesses a good singing voice. An Irish song, a ballad, and an Italian song, done in costume, is the girl's act. Miss Vernon will please all over on the small time.

Musical Arion.

9 Mins.; One.

Murray Hill (Nov. 19).

Musical Arion plays a mandolin and offers a variety of selections. His work was fairly well received at the Murray Hill theatre where a better impression would have been made with all ragtime. He has a good stage appearance. Arion should work up a different program for his "pop" house audiences.

Mark.

Boccaccio Trio.

Singing and Instrumental.

12 Mins.; One.

Grand Opera House (Nov. 19).

This trio of Italians play their own accompaniments on two mandolins and a guitar while singing. When the three men started by singing and playing a selection from the opera from which they chose their name there was much laughter, which turned into loud kidding when the tenor came back for a solo.

Jess.

Smith and Weston.

Talking and Dancing.

14 Mins.; One.

Washington.

The "straight" man is a corking buck and wing stepper, but that lets the act out as far as any value is concerned.

Jess.

Ursone.

Harpist.

12 Mins.; One.

Ursone is an Italian. With the aid of a harp he has a very useful turn for the small time. He scores heavily with a popular medley, after which he covers the harp and blindfolds himself. With the harp covered he still features popular music. Ursone was the hit of the bill at the American Roof where he showed the latter part of last week.

Jess.

OUT OF TOWN

Clifford and Burke.

Songs and Talk.

12 Mins.; One (Special Drop).

Orpheum, New Orleans (Nov. 18).

A special "drop," depicting a warship at anchor, is employed in the new act of Clifford and Burke, shown for the first time at the Orpheum Saturday evening. Burke is still "Lucius," and Clifford, "Dunsinuir," but the former is now a naval officer, while his companion in comedy is a very menial sailor. The house is suffused with some ultra-heavy nautical music by the orchestra, prior to the appearance of the comedians. Some "war" talk is indulged in, bringing forth a goodly share of laughs. A song follows, "Take It Away," by Clifford. This number is familiar but still scores handsomely. It would be well, however, to replace the number with something up-to-date. The couple close with dancing of a very high calibre. The act merited a volume of solid applause at its conclusion.

O. M. Samuel.

(Continued on page 23.)

STOCK

LEAVE AMERICAN STOCK.

Philadelphia, Nov. 20.

Edna May Spooner has left the American Theatre Stock Co. here and signed a contract with I. Fluegelman for a period of 20 weeks with an option of one year additional to present a series of thirty-minute sketches to be presented in connection with vaudeville in the new De Kalb theatre in Brooklyn. No one has been selected to succeed Miss Spooner at the American.

Charles Behrens has also severed his connection with the American company. Gerald T. Heavenor, a clever stock actor and popular local favorite joined the company and opened in "The City" this week, scoring solidly in the "dope" fiend character. Business at the American is reported as very good.

GIVES UP THE SEE-SAW.

There is weeping and wailing among the stock patrons of the Gayety, Hoboken, as Travers Vale has announced his company will close its long engagement there Dec. 2.

Vale has been having a see-saw business with his Hoboken stock venture.

CHANCE FOR STOCK COMPANY.

The Majestic, Indianapolis, wants to play stock. J. J. Murdock, of the United Booking Offices, does not care to organize a company for that express purpose unless obliged to.

Mr. Murdock believes there must be a company already organized that will jump at the chance to go into the big city house. If a small town show stood ready, says Mr. Murdock, it could go in with such strengthening as might be required.

AT LIBERTY FOR STOCK.

With the closing of the Edmund Breese company in "A Man of Honor" which was backed by Joe Weber and Hans Robert, the piece has been placed at the disposal of the stock managers.

Hans Robert, who invested heavily in the show, is in New York and may accept one of the several offers he has to join another legitimate company.

Paulo Gruppe, the young Dutch cellist, has arrived in New York for a concert tour of the United States and Canada. He will also be heard in recital in this city.

Charles Hackett, the young American tenor has started a concert tour of the east. Western time is also being booked for him.

Marc Lagen, the impresario, and wife (Fay Cord), start west on an extended trip the first week in December.

From Stockholm (Sweden) comes word that the Nobel prize for literature has been awarded to Maurice Maeterlinck, the Belgian dramatist.

Karl Klein, violinist, who has been a concert soloist for three years, has been appointed concertmaster of the Russian Symphony Orchestra of New York, succeeding Modest Atschuler as conductor.

\$500 STAGGERED CORSE.

Corse Payton has decided not to put "The Rack," the William A. Brady piece, which "flivved" at the Playhouse, into stock at present. Corse had a telephonic message the other day from Marie Fitzgerald suggesting he put the piece into stock. Payton immediately asked the price. \$500 was the answer. Corse then asked if she meant that as the royalty for a year or month. When told it was for a week, he begged to be excused until he had taken another look at the receipts at the new Orpheum, Newark. Corse is still trying to figure whether he got the wrong 'phone number.

But still, the Newark Orpheum, with the Payton Company, is doing between \$6,000 and \$7,000 a week, on twelve performances.

POSTS THE NOTICE.

Pawtucket, Nov. 22.

Notice has been posted the Pawtucket stock company will close after Thanksgiving. The business has not been satisfactory here of late.

David Buffington, who manages the company, announces that the end of his stock regime here comes Dec. 2.

There is another stock company here and report has it that it too will close before the holidays.

ALBANY STOCK OPENS.

Albany, N. Y., Nov. 22.

The latest venture here is stock burlesque at the Gayety, the scheme being promoted by O. H. Stacey, manager of the house, which has been playing "turkey" attractions.

The company opened Monday with talent recruited from New York. Among those taking part are Jimmy Karney and wife, Harry Buckley, Miss Harris and J. Dorten Lewis. These people also put on specialties in the olio. New people will be added to the roster from week to week.

Boris Hambourg, cellist, is announced to appear in New York with the Russian Symphony Orchestra, Dec. 2-3, Carnegie Hall.

"Parafal" will be given a special performance Thanksgiving Day at the Metropolitan Opera House beginning at 1 p. m.

The Zoellner String Quartet is announced to arrive here next March for a three months' tour, their first New York appearance being made March 4.

The Cincinnati Symphony Orchestra, under the direction of Leopold Stokowski, opened its regular season at Hamilton, O., Nov. 10.

Lillian M. Blackburn, a Providence (R. I.) girl who has been studying in Italy for two years, is now appearing with the Naples Opera Company.

Carl Burrian, who left the Dresden Opera Company because of outside conditions, has rejoined the Metropolitan Opera Company.

Paul Dufault, the French-American tenor, will be heard in a French and English recital program at Carnegie Hall Nov. 27.

Holger Birkeroed, the Danish singer, has returned from a successful western concert tour.

Yvonne de Treville, coloratura soprano, has been forced to postpone her American tour until January. Her first concert is now announced for Jan. 15.

LYCEUM

CHICAGO'S OPERA SCHEDULE.

Chicago, Nov. 22.

The first week's repertoire of the Chicago Grand Opera Co. at the Auditorium is announced as follows: Opening night Nov. 22, initial performance of "Samson and Delilah," with Jeanne Gerville-Reache as Delilah and Charles Dalmores as Samson; Nov. 23, "Carmen" with Mary Garden as Carmen, and Dalmores as Don Jose; Nov. 24, first appearance here of Lusia Teatrassini in "Lucia"; matinee Nov. 25, "Marriage of Figaro," with Maggie Teyte, the new English soprano; evening of same day, "Il Trovatore" with Rachel Frease-Green, the new American soprano, as Leonora; Nov. 27, first time in Chicago of Massenet's "Cendrillon" with Miss Garden, Miss Teyte and Jenny Dufau in the leading roles; Nov. 28, "Traviata" with Mme. Tetrazzini as Violetta.

Sousa and his band will utilize the Auditorium for a concert afternoon and evening of Nov. 26.

NEW OPERA NEXT FALL.

The new opera, "Ariadne at Naxos," by Richard Strauss, will be presented for the first time at the Deutsches theatre, Berlin, under Max Reinhardt's management next fall.

The general idea of the opera is known as an adaptation of Moliere's "Bourgeois Gentilhomme" in which operatic companies (one serious, the other comic) play pieces dealing with female fidelity side by side.

Joseph Pulitzer, late proprietor of the New York World, in a bequest with certain conditions, left the Philharmonic Society of New York considerable money.

Frieda Langendorff, German contralto and Betsy Weyer, the Dutch pianist, go to the Pacific Coast in April under the direction of the Metropolitan Musical & Lyceum Bureau.

Edna Hoff, an American singer, who had her arm broken and was otherwise painfully injured by being run down by an automobile in London, is noticeably improved.

Joseffa Schaller, the young American violinist, who has returned to New York, will appear in concert during the winter in Washington, D. C.

The Symphony Society Orchestra has reduced its Friday matinee prices to one dollar for the best seats and fifty for the orchestra.

Beatrice Horsburgh, violinist, comes from England for an American concert tour late in the fall.

Selma Kurz, coloratura soprano of the Vienna Hofoper, will appear next winter with the Chicago-Philadelphia Opera Company. She will come here in October and will also sing with the Metropolitan Opera Company.

Leonard Borwick, an English pianist, is back from a tour of the Pacific Coast where he made his American debut late in October. He is now due to appear in Carnegie Hall, Dec. 8 at 3 p. m.

OBITUARY

John G. McDowell, of John and Alice McDowell, died suddenly Nov. 11, of heart failure, at Jacksonville. His health had been poor for the past six months. Besides the widow, he is survived by a son, John McDowell, Jr.

Melvina Hunter Butin, mother of Roy H. Butin (Olivetti Troubadours), died of pneumonia Nov. 18.

John W. (Jack) McKinney, one of the oldest advance agents in the theatrical business, died in a Dayton hospital last week. He was for many years the business manager for the DeWolf Hopper Opera company.

Mary Weiss, mother of Ed. Weston (Weston, Fields and Carroll) died in New York, Nov. 18.

Boston, Nov. 22.

Augustus B. White, minstrel man, newspaper man, theatrical manager of many houses in the New England states, but best known perhaps, as the manager and booking agent for Austin & Stones, in Boston, following the demise of George Milbank, died at the Monmouth Memorial Hospital, Long Branch, N. J., Nov. 14. He was 67 years old and lived at 451 Fourth street, South Boston. He leaves a widow and two daughters. Bright's Disease was the cause of death.

Mrs. Mary E. Gardner, 82 years old, mother of Dick, Sr., Happy Jack, Dan, Georgia, Minnie Glidden, and Mrs. C. J. Drake, died Nov. 19.

Jack W. Richards, of Richards and Watson, died suddenly Nov. 12, of pneumonia in the Vancouver Hospital, after an illness of four days. He was thirty years of age. Miss Watson (Mrs. Richards) brought the body to Port Hope, Ont., for burial.

Baltimore, Nov. 22.

Albert O. Clark formerly stage manager at the Wilson theatre, died suddenly Nov. 19 of acute indigestion in his room at the Rose House. Mrs. Jennie Clarke of Philadelphia, widow of the dead man, arrived in Baltimore Monday morning and took charge of the remains. The funeral will be held in the former city Thursday afternoon.

VARIETY's Anniversary Number (OUT IN DECEMBER)

Will be Representative of All Theatricals
BE REPRESENTED IN IT

VERA VIOLETTA

After seeing "Vera Violetta" at the Winter Garden, one can hardly blame the Yale boys at New Haven for having torn up the furniture of the Hyperion theatre there last Saturday, through having been taxed \$3 to see this Shubert show. Yale lost to Princeton in the afternoon, and at the \$3 price in the evening, the Yale boys were losers again.

But "Vera Violetta" is not a poor performance, by any means. Only its two scenes are dragged out, with many useless interpolations of characters and business, but very little if any comedy.

The show ran two hours Monday night, at its first public appearance in New York. Could "Vera" be condensed to eighty or ninety minutes, it will prove an entertaining opening or closing number to the vaudeville show the Shuberts are now offering at the Winter Garden.

Sunday afternoon a dress rehearsal was given. The rehearsal was some hours long. Critics of the daily newspapers attended, having been informed the performance would run beyond their time limit Monday night. After listening to the reviewers, the Shuberts must have cut the piece all to bits, for what the critics said of "Vera Violetta" Tuesday morning was not a very accurate description of the show Monday. It wasn't a bad plan for the Shuberts, but it did make some of the newspaper notices sound ridiculous. The Herald suggested in its headlines that the "offensive" lines be dropped. There were no off-color lines Monday evening. The sole bit that might come under that heading was a "baby razor" "gag." It was broad and cruel.

In laying out the vaudeville program, the management apparently decided to shift the first plan of running. Instead of "Vera Violetta" closing the show, it opened at the Winter Garden. Through this maneuver however the vaudeville acts which came after the intermission were nearly lost to value. But it undoubtedly does much for the production. Four encores were taken for the finale, something unusual in a musical sketch of this nature. For "Vera Violetta" is merely a musical sketch, padded out probably from fifty minutes to two hours or more.

The finale was a singing one, with a repetition of a song sung by Al Jolson, which made the big score of the night. The song is "Rum Tum Tiddle." Mr. Jolson gets his most effect from it by singing one-half in the orchestra, running up to the rear of the house and back again. It is one good song. Mr. Jolson deserves much credit however for the able manner in which he put the number over. Just before the same young man, playing in blackface as a waiter, sang "Haunting Melody," sufficient of a hit by itself to have been long remembered had not "Rum Tum" arrived right on its heels for an encore.

Another big number was "The Gaby Glide," a dancing bit, with Harry Pilcer leading, and twenty-four chorus girls behind him. This took several encores, ever so many more

than when as "The Frisco Friss" in the Folies Bergere show of "Hello Paris," Mr. Pilcer also led it. It is the same dance, removed almost bodily. It was the number just before the closing, which brought back "Rum Tum" with the full company participating. This gave the finish 20th Century speed, and did more for the success of the piece than all that had passed before.

Other memories of the past were a song and dress by Gaby Deslys. They came from the sketch she appeared in at the Garden when first alighting in New York. The song sounded like new, but the dress looked tired alongside of the other dress-makers' creations Gaby wore. As a sketch player with a couple of men only on the stage, Mlle. Deslys seemed a good performer. In "Vera Violetta" as a principal playing a part and trying to dance, Gaby gave her good average an awful wallop. After the show ended, Gaby was left only with her good looks and clothes. Every thing else had gone. Her dancing, with Mr. Pilcer as a partner, was of a very ordinary character, the familiar steps of buck and wing beginners. She held Pilcer back in these dances, of which there were several. The show's producer made Gaby's revived song, "I've Heard That Before" an applause winner through the staging.

For an American debut Josie Collins, the English musical comedy girl, was not allowed much scope. She did quite well at the commencement, singing "Olga From the Opera," and in her portion of the song and dance with Van Rensselaer Wheeler, but later in the program, far too late, she was saddled with a near-ballad, "I Wonder If It's True," and followed with an impersonation of her mother, the late Lottie Collins, singing "Tara-boom-de-ay." Miss Collins is a vivacious brunet, and did well enough to warrant a prolonged stay over here.

Among the reliables was Stella Mayhew, who sang a couple of songs and got 'em over as only Stella Mayhew can. Belle Baker, in the vaudeville olio, should anchor around the entrances while Miss Mayhew is on the stage. Miss Mayhew's little dashes of comedy were very appreciable, and much needed. About the only other comedy was that furnished by Mr. Jolson, who in the character of a waiter, charged a customer one dollar apiece whenever he kissed a girl, and fifty cents when he only went "half way." That was going back some, of course, but Jolson's excuse can stand, if it is that the performance needed anything to bring a laugh. Mr. Jolson also found an opportunity to work in Nat Willis' "head waiter" story.

Among the specialists was Melville Ellis, at the piano at the opening of the second part. It was the ante-room of the skating rink. The conventional settings hung all around a skating rink, but never got inside. Mr. Ellis received a large reception upon appearing. After A. H. Woods hears of the applause Mr. Ellis brought forth upon playing the score of "Gypsy Love," that manager will have more

cause for regret through the Marguerite Sylva opera taking the route out of the Globe, New York.

"Vera Violetta" has a story, but it happens only now and then. Barney Bernard broke into it early with a sidewalk conversation, "fed" by Billie Taylor. Mr. Bernard's Hebrew was genteel and agreeable, but Mr. Bernard did not return during the rest of the evening. Kathleen Clifford also dropped in for a moment, and was then forgotten. Mr. Taylor became more prominent, having part with Miss Mayhew in "My Lou," a somewhat peculiar song in arrangement. It scored quite hard, helped by the business of it, mostly furnished by Miss Mayhew's "kidding." Jas. B. Carson was a German professor. In the foreign version, his role may have been funny. Clarence Harvey played a Marquis, who persisted in dancing. Mr. Harvey also tried a cartwheel, but the stage must have been slippery at the landing spot.

In the olio Annette Kellermann (New Acts), opened, with Frank Tinney second after intermission. Mr. Tinney was playing to a first night audience, many of whom had most likely heard him often. He may be lengthening his stay at the Garden too long for the regulars, although this show will likely draw some new faces into the orchestra seats.

Belle Baker came next, but her claque of seven people in the balcony could not send her beyond the third song. The claque was rather light Monday night. Seats must have been scarce. The stage manager did his part nobly. Perhaps he saw from the wings the droves of people walking out on her, until hardly a hundred remained in the orchestra to witness the Kaufmann Troupe (New Acts).

Sime.

WINTER GARDEN.

The Winter Garden program Sunday night was a songfest. Fourteen acts appeared between 8:35 and 11:30. The entertainment was a fine imitation of a "benefit." No decided comedy act was listed, other than Frank Tinney, who appeared next to last while the bill had been crying for comedy since nine o'clock.

Either the Winter Garden management knows very little about vaudeville (probably the fact) or it is in no position to secure acts. The bill was almost wholly a "Shubert show"; people taken from productions under their management.

The first half closed with the Bonhair Family, a "Risley" acrobatic number, and the second half opened with Jettors and Rogers, roller skaters, in the same set, although scenery and drops were frequently changed for other turns during the evening.

The first two turns had a piano. Black Brothers with banjo playing, and dancing opened. They were followed by Fairman and Manion, a "piano-act" (New Acts). Both are "small time" numbers. The third turn was "The Double Octet" from "The Balkan Princess," the "hit" of that show. Barring that the young women could not sing, and a couple walked on with soiled cloaks, this did very well. Another "production bit"

recruited for the occasion was Adele Rowland and Martin Brown, from "The Kiss Waits," in the musical success of that performance. They scored decidedly, for this young Mr. Brown closely approaches a marvel upon his feet.

The distinct hits of the Winter Garden Sunday program were Felix Adler, Emma Carus, Bonhair Family, Dazie and Mr. Tinney, arriving in that order during the running of the bill.

After the "silver" of Belle Baker (New Acts) and the attending circumstances, the wholesome welcoming applause greeting Dazie was the most pleasant incident of the evening. Mr. Tinney was another to be heartily greeted. The distinction between the plaudits for these two, coming from all parts of the house, and the "noise" created in settled sections for Miss Baker could be easily caught.

Mr. Adler had the first whack, as a singing monologist, and rapidly swept forward from his opening until he closed a real hit with a new "bit," that of a live ventriloquial automaton. It is well worked, and quite the best Mr. Adler has. It should have closed the turn. Miss Carus sang her way easily into a near-riot, doing very big with "Pots and Pans." She also used "Hands-up" for an audience number, without getting it over that way. Dazie danced with Signor Bonfiglio. Dazie did look nice, danced as she only can on her toes, and Bonfiglio showed the audience a few things in ballet work that stamped him a favorite without any hesitation.

Kathleen Clifford sang several songs, making her changes behind a transparency. Les Malaguenitas pleased with Spanish dances, and the Arab acrobatic troupe from the Hippodrome closed the show.

There is a big permanent attraction at the Winter Garden. It is the orchestra.

Lydia Barry and Al Leech were billed, but did not appear. Messrs. Adler, and Jetter and Rogers were added.

The Winter Garden must watch its falling patronage. There was not capacity Sunday night. The rear of the Garden was quite light. The Shuberts need a vaudeville man, to arrange and run the shows. For \$2 the people certainly expect something in the variety line.

Sime.

MISS ANGLIN DISPLEASED.

The report is going the rounds that Margaret Anglin, who closed her New York engagement last week at the Maxine Elliott theatre in "Green Stockings," has given Liebler & Co. notice that she will sever relations with them at the new year, and enlist under other management as the result of Liebler & Co. closing her New York engagement, arranging a road tour for her.

Friends of Miss Anglin believe that everything will be patched up satisfactorily and that she will be seen next season on Broadway in a new play.

Anyway Miss Anglin goes on the road in the "Green Stockings" piece, much against her inclinations. The Irish Players opened Monday at the Maxine Elliott.

HAMMERSTEIN'S.

You can bet your sweet life hero-worship is bound to last as long as the national pastime of baseball sticks. The way that audience at Hammerstein's Monday night handed Chief Bender, Jack Coombs and Cy Morgan the happy mitt must have made them feel mighty good around the cardiac regions.

Until the ball tossers appeared it was like watching a lot of preliminary bouts at a big prize fight. The ball players were surrounded with a typical vaudeville bill with plenty of acrobatics, music, singing and dancing and comedy thrown in. In fact there was too much acrobatic work to suit the house, but a variation of the routine of the three acts offering tumbling and hand balancing kept each in the good graces of the crowd.

The bill was shy sketches, which fact, with the house waiting to see the ball players, was appreciated. Only one and that along farcical lines, "Waiting At The Church" was offered by McIntyre and Heath (New Acts).

Williams Brothers opened with dancing, with hardly a corporal's guard in the house. Business had perked up a bit when Hanlon and Hanlon (New Acts) showed in "No. 2." The Berrens gumshoed quietly along until the violinist removed his wig and revealed the fact that he was not a woman. His deceptive makeup fooled the Hammerstein bunch completely. After the female impersonator had played a "rag" with lots of life, the house fell for them with a thud. They made the boys come out and take extra bows and forced Cook and Lorenz, on next, to wait until the applause had subsided.

The former comedians of the Folies Bergere show, "A la Broadway," scored their usual hit and "pulled" the jokes that caused the only laughter in the Folies show. They seemed brand new to the Hammerstein regulars from the way they were received. Cook and Lorenz ended strong with the piano and dancing, although for an encore they do a foot-ball bit that is in keeping with the times.

The Three Keatons, old favorites around "The corner" mauled and hauled each other around the stage with the usual laughing results. Buster has been brought up on this kind of play and seems to relish it. McIntyre and Heath were on just before the intermission.

Maxine and Bobby and that knowing canine wonder of theirs opened the second part. Their work was up to its usual standard and they got a big hand at the close. Tempest and Sunshine, with various portions of the audience showing an apparent eagerness to let loose applause, had a nice spot but the position wobbled with them despite the "applause" that was with them all the way.

Waterbury Brothers and Tenney had a tough spot with the house on tiptoe for the ball tossers who followed. Their music forced the audience to applaud and consequently the musicians hauled down well deserved applause.

In "Learning the Game," Cy Mor-

FIFTH AVENUE.

The old time burlesque producer who still adheres to the theory it is necessary to resort to "smut" or suggestiveness to inject comedy into a show, might do well to make a study of the program at the Fifth Avenue this week. Not a single line, situation or joke in any of the acts even approached anything off-color.

The headline honors are divided between Maclyn Arbuckle and Co. in "The Welcher" and Walter C. Kelly. The "Welcher" sketch discloses a racetrack sport taking unto his bosom a little child with the purest and cleanest kind of sentiment. Kelly's "Virginia Judge" stories are "notoriously" clean. His "bluest" one is about the sleep-walker walking through the hall of a hotel who when awakened says to the watchman, a Scot: "I'm a somnambulist," whereupon the watchman answers: "I dinna care what your religion is—ye'll not be walking about the corridor in your nightshirt." This one is so "blue" it could be told to a Sunday school class. And so on, all through the bill the comedy was clean and wholesome and yet was fully entertaining.

Following "Four Queens and a Joker" (New Acts) were Work and Ower with their rapid acrobatic comedy, who got away to big applause. They were in turn succeeded by Linton and Laurence in their breezy little musical comedy skit. Raymond and Caverly whooped things up with their "dutch" comedy. They are doing nearly all the old routine which, however, does not seem to have lost anything through age. Florentine Singers (New Acts). Maclyn Arbuckle has a new child playing Rosie, not ranking with her predecessor; but the act is quite good enough in its present form to stand inspection from the most critical. Its fine blending of pathos and comedy is good play-wrighting. Mr. Kelly was down next to closing and put over his usual big hit. Ishikawa Brothers with their gymnastic feats, preceded the pictures, held the audience in their seats to the end.

It is a bright, breezy, wholesome entertainment, smoothly executed. The best evidence that it is a good show is the program seemed short, the evening passing away before one realized it. Most of the visitors Monday night even sat through the film presentment.

Jolo.

gan put one over with his singing and dancing and he had to take several encores. The Pearl sisters, Kathryn and Violet, came in for their share of attention, giving the turn a feminine charm that helped.

The Temple Quartet appeared shortly before eleven but with the ball players just ahead, had some of the people walking out on them. The quartet registered a solid hit, going big with its ragtime selection. More seats were emptied before Ben Beyer and Brother, with their clever cycling, showed but they held attention.

Mark.

ALHAMBRA.

There were enough good features to the Alhambra bill this week to be spread around at least to three vaudeville theatres. There will probably be many vaudeville shows seen before so many well dressed women are seen together in one show. The bill was a swiftly moving affair and had no let downs. This naturally hurt the acts that depended mostly on comedy toward the finish.

Montgomery and Moore playing where they are most popular had a tough time before they got going. Florence Moore had to use every comedy device she could muster up before the audience came out of their drowse, caused by all the excitement gone before. By using a couple of comedy fadaways the comedienne finally gripped them, and when there was no question about it, she bowed out. It was a pretty test of endurance and Miss Moore left them giggling mightily at the finish.

Frosini who followed, was a hit. The accordion expert has demonstrated his worth around the Williams' Circuit before now. At the Alhambra he pulled down the score of the show. Frosini has placed a couple of new popular songs in his medley of rag music. He was made to return twice after the lights went up for the closing act. It was a big thing Frosini did on this bill, when, tacked on almost the extreme end, he finished amid boisterous applause.

Jos. E. Howard and Mabel McCane (New Acts) appeared "No. 4" and treated the position kindly.

The Harvey-Devora Trio made a pleasing picture. The little colored fellow was thrown about roughly, much to the joy of the Alhambra audience. The trio made a big success, appearing early, "No. 2."

The Four Huntings with comedy antics brought down roars from all parts. The fast clowning was given the full share of laughs. Tony Hunting as a comedian shows much ability. Lew Hunting is a very rare tumbler and funny along with it. Mollie and John Hunting both play up to the two boys in great shape.

"The Leading Lady" with Marguerite Haney and Ralph Lynn came just before intermission. The act made more than good. The production shows much care in every way, the six girls wearing one set of brand new costumes. This idea of dressing an act of this kind works out very well and the girls do look classy. Miss Haney is full of life and ginger and in appearance passes with a big mark. Mr. Lynn is a natural Englishman and a very hard working fellow. A number more in accordance with advanced entertainment could be substituted for the foot-ball song. Miss Haney also shows good taste in dressing.

The Five Piroscoffis opened the second part with their fast juggling act and came back for their usual encore with the boomerang hats. The act was well placed and very well received.

The Savoy Trio with tumbling and dogs made a dandy opening number. Lane and O'Donnell closed with almost the entire house remaining in to see them.

Jess.

NEW YORK ROOF.

Although there was an abundant supply of music, the bill on the New York Roof Tuesday night was far more pleasing and entertaining than many shown there before. The program showed more "big small time" than anything else and one act in particular proved something of a novelty. That was Polycaprio (New Acts), a Jap, who offered singing and dancing.

The Three Lanes, two men and a woman, with dancing their chief stock in trade, opened and gave the bill a nice start. Gorman and West, carrying a special drop, pleased with talk and songs. Following the single Jap turn, the Wood Trio, playing divers instruments, with a girl featuring drum imitations, were liked by the Roof audience. The act is full of old time selections and patriotic airs.

The Star Trio (New Acts) had everything their own way. After Henry and Lizell had made a big hit with acrobatics and that cute little kid of theirs had made an announcement that was a "knockout," the "professional tryouts," or in better words the amateur part of the evening's entertainment was offered.

Of the acts, only one showed class. That was a young chap named Carey. He has an unusually fine voice, of operatic range and with the proper development could land. Carey's voice was a revelation to the Roof regulars.

Following a lot of very punk singing and dancing by various individuals unprogramed, the Ardell Brothers and the Moriarity Sisters finished the regular bill. The Ardells do some very excellent work on the Roman rings, while the girls with the Irish name looked girlishly sweet and made a nice impression. There was little left of the audience after the amateurs had finished.

Mark.

WASHINGTON.

Business at the Washington continues good in the evening at both shows. The bill this week seems a little below the standard of attractions generally placed at this house.

La Reine, a dancer, with lighting and scenic effects of a large variety, was the attraction in electrics outside. The waving of many yards of dress goods slide still holds good on the "small time." If this same act had been shown fifteen years ago it would have proven a sensation. But now it will have to be satisfied on the "small time." The snow effect finish looks expensive and is pleasing.

Deane and Sibley are struggling with a dressing-room act, an idea familiar. The young woman attempts a tough girl character. Her exaggeration through talk is much too rough for any girl to use. The act finishes in the dressing room after a few minutes in "one." The finish in "one" done by Montgomery and Moore, is partly taken.

The Castellane Brothers, bicycle, were perhaps the only act on the bill with a chance on the larger time. Smith and Weston, and Sara Vernon, and Lasher, Miller and Co. (New Acts).

Jess.

MANHATTAN.

Some audience that gets into Gane's Manhattan. What they go in for is a solutionless problem. It isn't only the acts, the pictures, good comedy business by a very smart drummer, and even the girl in the little box outside, doesn't hand them a laugh. But they come. If there were no audience, there would be no problem, but there is an audience, and Tuesday night it was a very large one.

Mr. Gane always manages to have something going on indoors about which he can rave in large banner type out of doors. His last discovery to gain prominence theatrically was Charlie Faust, who, assisted by Loney Hascal, was a feature at Hammerstein's last week. "Ruzzielamb" was bannered over the Manhattan for a couple of days, but Anthony Comstock suppressed her.

This week the Manhattan has a real feature in Thos. Q. Seabrooke. It has been some little time since Thomas was on Broadway, but he is back all right and Tuesday night gave a show that would have passed him in any house. There is no doubt but what the name still has drawing power, and Mr. Gane is profiting thereby. Twenty-four minutes the comedian occupied the stage and entertained with several of his old and popular successes. The Irish hod carrier was not amongst them, which was a mistake. It would have made a capital finish to a very entertaining specialty.

Gliden Sisters, a three-act, picked more real applause out of the audience than any other number on the program. The three girls seem to be working with more speed and assurance than when they showed on the American Roof some weeks ago, but the act is not what it should be yet. The dressing also seems to have been improved, and the girls, aside from the green coats worn at the opening, now look very well. The dancing finish is what got them over. One of the sisters is there with that clog stuff and anyone liking this style of dancing need go no further than this girl to find the real article. The sisters should try and mix the clog stepping up with something of a different nature, which would give needed variety.

Mattie Quinn and Bros. didn't stir up anything. Mattie stopped a couple of times, with a look of expectancy on her face, but that hard-hearted bunch never batted an eye. The act is a small singing and dancing affair. The girl has some ability, as has also one of the boys. The other boy will need lots of practice before he can even be classed a fair dancer.

Juggling La Belles have too strong an entrance for the material that follows. The entrance in an ordinary house would be a big laugh and even at the Manhattan, they turned over once. The juggling is of the usual old school sort. Well enough done, but too familiar to gain recognition. The girl is a big part of the act, although doing little juggling. She looks dandy, has an easy manner and a pleasant personality. She spoils a pretty costume worn at the finish through wearing a head piece that is out of order.

Johnny Berkes and Co. are two boys who, until recently, worked un-

GREELEY SQUARE.

Marcus Loew's new Greeley Square theatre looks like a huge success. He certainly gauged his prospective patrons pretty accurately, judging by the frame-up of the bill. They watch the show with open mouths and whenever a joke or comedy line is pulled they repeat it aloud, laugh raucously and poke their neighbor in the ribs with their elbows.

One of the comedians addressed a comedy question to the "girls" present, whereupon nearly every woman in the audience replied cheerfully. The special feature of the entertainment is the throwing on the picture screen of a series of slides with the choruses of all the latest song hits. These are sung by a girl on the stage, accompanied by the entire audience. The spectators required no encouragement. Between the choruses there were comedy slides containing daffydills and "Foolish Questions." The pictures were of the best.

The house itself is a success in the matter of acoustics. They are really wonderful. A whisper on the stage can be heard from any part of the auditorium. It is a huge place, seating 2,000, with two balconies. All the seats are leather covered, comfortably upholstered and with plenty of space between the rows of chairs. The decorations are in light tones, simple and in good taste, with a subdued but effective lighting scheme.

The Ozavs opened the show with comedy juggling and did fairly well. Morris and Kramer, blackfaced singers and dancers, were second and a "riot." From that time it was a certainty the patrons were prone to slapstick comedy. The boys evoked so much laughter they couldn't be heard. Joe Kelcey, singing comedian (who looks like Harry Tighe) sang three numbers, two "coon" songs and a "cissy" ditty. The effeminate thing was a genuine convulser.

Walker and Ill, in a comedy sketch in which a young man finds a girl in his room clad in his pajamas and mistakes her for a boy, threw the entire audience into hysterics. When the man picked up the girl's corset and mistook it for football shin-guards, one woman in the audience was carried out in a fit. Weston and Young with their songs and cross-fire talk created another hysteria-making period. They were followed by "The Card Party," the sketch played so effectively on the big time a few years ago by Emmett Corrigan. The company now presenting it is quite ordinary, and the audience, still in a gay and festive mood, insisted on laughing throughout the melodramatic portions of the act. The Three Comrades were well liked. Bohemian Four (New Act).

Marcus Loew's latest venture has started under most favorable conditions. It looks like a winner from the start. Jolo.

der a team name. Johnny is a little fellow who performs at the piano, also contributing a dance while the company does the singing. The boys do very nicely and in the "pop" houses should find favor.

There was nothing startling amongst the pictures. Dash.

(Continued from page 19.)

Jesse L. Laskey Co.
"California" Operatic Drama.
40 Mins.; Full Stage (Exterior).
Poli's, Springfield, Mass.

Jesse L. Laskey has put one over in "California." The book is by Cecil De Mille, the music by Robert Hood Bowers. The lyrics are by Grant Stewart. The scene is laid in California, at a Spanish Mission, which is threatened with demolition as the result of the onward march of civilization in the form of a railroad which wants to run its tracks through the property which would destroy the homes of the inmates. There is a story connected with the mission. Twenty years previous there had been an earthquake, destroying a wing of the old building and killing all the natives with the exception of a little child, who by this time has grown up and is the idol of the mission. She has been called "California" by the new inmates of the band in lieu of a Christian name. The inmates stand valiantly by in her determination to save the mission and tomb of her parents from desecration by the invaders. To this end they plot to kill the engineer in charge of the construction, a young American. In the meantime the owner of the road, in the person of a "fop" Englishman, has arrived. Making himself known, the leader of the greasers decides he is to be held prisoner, and later, hung with the American. Then the engineer comes upon the scene. He is detained by the girl lavishing her affections upon him. He proposes to her, whereat she is taken aback by his sincerity, as she has promised the greaser to lure him on into their hands. They are ready to hang him with the Englishman when California experiences a revulsion of feeling upon seeing how bravely he goes to his doom. She vainly endeavors to save him. By chance she drops a remark about the curse of the railroad which is overheard by the Englishman, who only then inquires why he is to be hung. Upon learning the reason he gives orders that their home, the mission, be spared and the route run around the property. P. O'Malley Jennings carries away the honors as the Englishman, he having the only comedy lines in the piece. Leslie Leigh as California does extremely well. Harry Griffiths as the civil engineer and Francis K. Lieb—the leader of the natives, are capable. William Gordon as the Padre of the mission is somewhat heroic; but the rest of the company are out of the ordinary vocally and do well otherwise. Bowers has written an unusually melodious score, one song being particularly tuneful, "I Love You, My Own." The piece is put on beautifully. George A. Pressat.

Sam. Phillips and Co.
Dramatic Sketch.
10 Mins.; One.

Broadway, Camden, N. J.

Sam Phillips and Co. offer a thrilling dramatic sketch "All for Her." A battle of words furnishes the thrills. An exciting climax produced considerable applause. If the talk were cut down a little it would improve it. Frank Sheridan.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Milwaukee, Nov. 20.

It is really funny to hear actors and actresses from the dramatic branch of the profession talk on vaudeville. To hear them talk, an inexperienced vaudevillian would imagine that all that these people would have to do to get vaudeville engagements is just merely to suggest they might condescend to play a season in it. What a jolt they receive when they try to make the thing practical. Vaudeville is now the legitimate end of the theatrical business. In its entirety the vaudeville actor is more prosperous and the better business man.

Look who's here—Fred Ward—and he can't talk. What a splendid husband he would now make for a female monologist.

President Taft attended a banquet at the Sherman the other evening. The hotel was crowded with guests and others. Fannie Brice and Vera Maxwell of Ziegfeld's "Follies" were about to go to the theatre when Fannie heard that Taft was in the lobby. She ran into Vera's room and said, "Hurry, let us go down in the lobby and see the President, Mr. Taft." Vera said, "What's the use. He'll be in the chorus in a couple of years."

Sorry I won't be in New York for the Vaudeville Comedy Club opening.

You can't get a suite of rooms in the Hotel Sherman at any price. They are all taken by chorus "ladies."

It looks as if William Morris gave Chicago what it wanted when he inaugurated his musical stock company a la Weber and Fields. Fine cast and a good looking and good working chorus.

A hick song and dance man met my partner, Belle Ashlyn, and said, "Gee, I could do a great act with you. What do you pay this guy Gould?" Puts me in mind of the story of the three western gamblers who were talking about the merits of Maude Adams and Maggie Cline. One thought Maggie the goods; the other said he had a yen yen for Maude. The third gambler butted in by saying, "Both of these fillies may be the goods, but take it from me, this gal Bernhardt is no piker."

"The Spanish Music Master," played by Felix Morris years ago, has been staged by Hayes Hunter for vaudeville. The principal player will be Robert Deschon, who formerly played the greaser in the "Arizona" company. The piece was turned out this week at the Lexington theatre.

Cook and Lorenz have received three offers to return to musical comedy since the close of the Folies Bergere, but the vaudeville managers, after consenting to a cancellation of their route to permit them to join the Folies organization, have declined to be used as a convenience more than once a season.

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Oh, you beautiful doll,
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The Ocean's Roll
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Maybe That's Why I'm Lonely
The Red Rose Rag
The Hour That Gave Me You
My Hula Hula Love
You'll Do the Same Thing Over Again
Do It Now
Honeymoon Love
The Skeleton Rag
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Professional Dept., and we will place it in this column

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Opening week of Henry Miller in "The Hovoc." Engagement limited to two weeks.
LA SALLE (Harry Askin, mgr.; Ind.).—Prosperity continues to hover about "Louisiana Lou" as much as ever and the chief regret of the management is the limited capacity of the house.

LYRIC (A. Toxen Worm, mgr.; Shuberts).—John Mason in "As a Man Thinks" is going big and the engagement, limited originally, is likely to be extended until well along into December.

McVICKER'S (Geo. Warren, mgr.; Ind.).—Annual visit of William A. Brady's production of "Way Down East," limited to a two weeks' stay. Nov. 24 marks the 475th performance in this city.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—The presence of Louise Dresser and her supporting company is having the effect of causing fair sized audiences to attend the performance of the new musical show "A Lovely Liar." Engagement indefinite.

POWERS (Harry J. Powers, mgr.; K. & E.).—Initial week of Marie Doro in a new play entitled "A Butterfly on Wheels." Engagement limited.

PRINCESS (Mort H. Singer, mgr.; Shuberts).—"Over Night" is conceded to be one of the hits of the season here. Is certain to remain for several weeks longer.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—"Excuse Me" on second capacity month and can be figured for a continued run, to extend until after the Holidays.

ZIEGFELD.—First week of H. A. Lewis' production of a dramatization of Clara Louise Graham's well known novel and entitled "The Right Princess." Indefinite.

ALHAMBRA (Roche-Marvin Co., mgr.; Ind.).—"McFadden's Flats"; next week, "Across the Pacific."

BIJOU (Ralph T. Katterling, mgr.; Stair & Havlin).—"Convict 999"; next week, "Chinatown Charlie."

CROWN.—"The Campus"; next week, "The White Slave."

HAYMARKET (N. A. Bailey, mgr.; Stair & Havlin).—"The House Next Door"; next week, "Driftwood."

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock: "The Dollar Mark"; next week, "The Man Who Owns Broadway."

MARLOWE (Chas. B. Marvin, mgr.; Ind.).—Stock: "Call of the Wild."

IMPERIAL (Kilmt & Gazzolo, mgr.; Stair & Havlin).—"The Traveling Salesman"; next week, "Toss of the Storm Country."

NATIONAL.—"The White Slave"; next week, "The Campus."

Arthur William Barry, son of Barry and Nelson, fell from a moving train here last week and was badly hurt, making it necessary for the parents to cancel the week. The child strayed through the car while it was leaving Chicago and was carried from the platform by the wind while the train was

making thirty miles an hour. His life was saved by little short of a miracle and fortunately escaped with a badly cut head and face. The youngster was able to accompany his parents to Memphis this week where the team are playing the Orpheum.

Mrs. George Whiting was presented with a ten and a half pound baby boy last week at her parent's home in Swan, Ia. George Whiting disappeared from Chicago several weeks ago after announcing his intention of going to Honolulu to get local color for some new songs. Whiting is reported to be in Seattle at present. His return home is anxiously awaited by his wife.

Marcelle Marion, who is known off the stage as Mrs. Bob Burns, wife of the booking agent of that name, returned here this week from a twelve weeks' vaudeville tour of the south.

At the conclusion of the present engagement of "The Right Princess" at the Ziegfeld theatre, that attraction will probably be sent east for an introduction to the theatregoers of New York, Philadelphia and Boston.

Ed Wynn, a youthful stock actor, has joined the Selig Polyscope company in this city.

Bob Burns, the local booking agent, who represents the Bert Levey coast circuit here, received word last week from Victor N. Y., of the death of his grandfather John Burns, who is reported to have left a snug sum of money behind him. "Bob" is the only direct heir to the estate.

J. C. Matthews of the Pantages office has taken over the booking of the Mystic theatres at Joplin and Webb City, Mo.

The old Trocadero burlesque theatre in State street, renamed the Chicago Museum by Harry Thurston, has been rechristened the New Gayety by the present managers, Barrett & Armstrong.

Mrs. Ancella Hunter of Los Angeles is author of a play entitled "Gold," which the Chicago Theatre Society proposes to have acted here a little later on by the Drama Players.

It is expected the current engagement of "Everywoman" at the Grand will terminate 2. There is a strong probability that George C. Tyler of the Liebler & Co. offices will resume the booking of the house at that time, although Dec. 25 is the date specified in his contract.

Packey McFarland, the ambitious lightweight fighter of this city, has just been sued for breach of promise by Loretta Healy, a Chicago girl; \$50,000 is the amount which will be contested for.

Since the failure of Elmer Harris' play "Thy Neighbor's Wife," in New York, Alice John has returned to the cast of "The Seven Sisters," and much doubt is expressed if the former piece will ever reach Powers' theater, where it was tentatively booked for a December engagement. This doubt is materially strengthened by the report that the Harris composition has lately been added to the list of stock company prospects.

Word reached here this week from Philadelphia that Gerda Henius, daughter of a Chicago physician, a last year graduate of the Chicago Musical College School of Acting, and now the leading woman in "The Round-Up," was married Nov. 14 to Rapley Holmes, who acts the part of the fat sheriff in that play.

Marguerita Sylva has abandoned the Wednesday matinee performances in "Gypsy Love" at the Chicago Opera House owing to the strenuous efforts required in the leading role.

The management of the Lyric is endeavoring to arrange for an extension of the engagement of John Mason in "As a Man Thinks."

The present visit of "Way Down East" at McVicker's will be limited to two weeks. Dec. 3 it will be succeeded by "Baby Mine."

The performances at the Bijou last week were saved by Mrs. Ella Nankinson, wife of and assistant to Maurice Nankinson, treasurer at the Imperial. On two hours' notice Mrs. Nankinson jumped into the part of Bea, made vacant by the regular company actress of "No Mother to Guide Her," through a sudden illness, and succeeded in playing it satisfactorily.

Joseph M. Harris, recently severing his business connection with the music publishing house of his brother, Charles K. Harris, and who is said to be associated in a sub rosa way with Harry Askin in the La Salle Opera House enterprises, is reported to be formulating plans which will make for the establishing of another music publishing company of which he will be the moving spirit and controlling factor.

Mrs. J. G. Conderman, wife of the manager of the Julian theatre, and Eddie Gorman, a member of Ed Blondell's act "The Lost Boy," have about recovered from the effects of ptomaine poisoning contracted one night last week while partaking of a supper in a restaurant near the theatre.

Walter Kingsley, general press representative of the Frases & Lederer enterprises, has returned to New York after seeing the Louise Dresser show, "A Lovely Liar," safely launched at the Olympic.

Will Dunroy is telling the Chicago public

about the merits and features of "The Right Princess" at the Ziegfeld theatre.

Phil Kellar, listed as a novelist, is press agenting for John Mason in "As a Man Thinks" at the Lyric.

It is understood that the management of Maud Lillian Berri is negotiating for early booking at the Whitney and will present her in a musical-comedy.

While Henri French has been languishing behind bars in New York, where he is being detained for child desertion, the Lowenthals in this city have been hustling about to prevent his extradition here. In event of these papers being issued, which is doubtful, French's lawyers have another card up their sleeve in the shape of an application for a habeas writ which they propose to play as a last resort.

The suit has been dismissed in the divorce case of Arthur Weinberg against Margie Weinberger, who is known professionally as Margie Thompson. Desertion was charged in the complaint and the court held that the evidence submitted was insufficient.

Charles Meyers, who managed the "Night Owls" burlesque show fourteen years ago, and who is now the representative of a lithographing concern in this city, has been called upon to defend criminal proceedings resulting from a charge of infidelity preferred by Mrs. Ada Meyers, from whom he secured a divorce last December in the Chicago courts. Meyers afterwards married his former stenographer, Rose Belle Hughes. The original Mrs. Meyers claims that the divorce was obtained on the strength of perjured evidence and consequently her lawyers, S. L. & Fred Lowenthal, have moved for a vacation of the decree by Judge Pomeroy in the Circuit Court. Two daughters were the issue of the first marriage and another daughter by the second union.

Marie Doro and supporting company opened at Powers' last night in Charles Frohman's production of "The Butterfly on the Wheel," a new play by Edward G. Hemmerde and Francis Neilson. Local newspaper critics are divided in their opinion today as to the merit of the piece and the consensus seems to be that the vehicle is quite unsuited for the star. Miss Doro is about the only member of the cast whose acting was really consequential and even she appeared to be at a disadvantage.

The engagement of "Mutt and Jeff" at the Globe, will be brought to a close Dec. 2, and the show will immediately depart on a tour of the big cities of the West. No announcement has as yet been made of the succeeding attraction.

The management of Gertrude Elliott think well enough of her previous reception here a few weeks in "Rebellion" to rebook her for a

When answering advertisements kindly mention VARIETY.

SOMETHING NEW IN VAUDEVILLE

BERNIVICI BROS.

Presenting "A NIGHT IN VENICE"

HUDSON THEATRE, UNION HILL, NEXT WEEK (Nov. 27)

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return engagement at the Grand. She will reopen there Dec. 4.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Kelt & Demont; Delmore & Light; Gus Neville & Co.; Charlie Sharp; Morton; Jewell Troupe; L. H. Van Camp's Pigeon Three American Comiques; Hoyt, Lessig & Co.; Elina Gardner; Musical Lunda.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Morett Sisters; Cates Bros.; Isa Hampton; Muller & Stanley; The Estrellos; L. H. Samoy; Swor & Westbrook; Rosy Larocca; Millard Bros.

EVANSTON (Chas. New, mgr.; agent, W. V. M. A.).—Millard Bros.; The Holdsworths; Byrne Golden Players; Fiddler & Shelton; Bame Bama Girls; L. H. Carroll-Gillette Troupe; Pauline Barry; Gus Neville & Co.; Cracker Jack Four; Morton Jewell Troupe.

SOUTH CHICAGO (W. V. M. A., agent).—Plunkett & Burns; Goodall & Craig; Roser's Dogs; Rosy La Rocca; Four Nelson Comiques; L. H. The Holdsworths; Ralph Seabury; Cates Bros.; Isa Hampton & Co.; Lavson Cross & Co.

ACADEMY (Tom Carmody, mgr.; agent, W. V. M. A.).—Cracker Jack Four; Elmer Jerome; Frank Kirk; Howard & White; Nellie Berger; L. H. Laypo & Benjamin; Rose Bouhner & Co.; Billy Ray; Warren & Cross; Velario Sisters.

LINDON (Col. Hatch, mgr.; agent, J. C. Matthews).—Figaro; Tom Brantford; Mack & Leone; Reiff Bros. & Clayton; Apollo Trio; L. H. Sawyer & Delino; Kaufman & Sawtelle; Gotham City Quartet; Sylvan & O'Neill; Mack & Leone; Sawyer & Delina; Clark Rich; Levitt & Dunsmore; Goth City Four; Sylvan & O'Neill; L. H. Sater & Sater; Bliss & Ross; William Flemen & Co.; Chris Lane; Holmen Bros.

WILSON AVENUE (M. Localsi, mgr.; agent, W. V. M. A.).—"Top of the World Dancers"; Bert Curlier; Melvin Trio; Nadel & Kane; Murray, Reiff & Murray; L. H. Dorch & Russell; Van & Pearce; Star Operatic Trio; Tom McGuire.

SAN FRANCISCO

VARIETY'S San Francisco Office, 308 Market Street.

(By Wire.)

ORPHEUM (Martin Beck, mgr.; agent, Orpheum Circuit).—Rooney & Ben, hit; Ed. F. Reynard, scored big; Mable King & Co., in second position, pleased; Lynch & Zeller,

clever; "The Courtiers," repeated success; Mosher, Hayes & Mosher, laughing hit; Arlington Four, solid hit; Jane Boynton, opening position, fair. Business good.

EMPRESS (Sullivan-Considine, agent, direct).—Charles Montrell, good; Richard Hamlin, went well; Jeanette Fletcher, pleased; Edward Clark, excellent; Howard & Laurence, good; Two Roses, pleased; Harry First-Florence Hadley & Co., interesting; Walton Bros., clever.

Dillon & King have leased the Columbia, Oakland, for four years and will open \$6 for an indefinite run with a musical comedy company. In the cast will be Dillon and King, Charlie Reilly, Maude Beatty, Frank A. Bonner, Anna Cassell, Buster Williams, a male quartet and twelve girls.

The new Alcazar, now being erected on O'Farrell street, is due to open Dec. 23 with a reorganized company headed by Evelyn Vaughan and Bertram Lytell, in "The Fourth Estate."

Word comes from Las Vegas, N. M., that the train of the Miller Bros. Ranch 101 was wrecked near Cadiz, Ariz., 8, through the breaking of an axle. No one was seriously injured nor was any stock killed. Performance at Barston had to be omitted.

The Sheehan English Opera Company will be one of the future attractions at the Cort.

"At Piney Ridge" is the chosen play for the final week of the Alcazar players at their present home.

J. M. Abrams, business representative for "Polity of the Circus," reports that this has been their best season. The show has been breaking the box office record in every town and city they have played on the coast. In the cast are Ida St. Leon, Joseph Harris, Walter Wesley, Harvey Denton, George Spellvin, Richard Hogan, Charles Doherty, Frank J. Woods, Alfred Trueschel, Alice Brooks, Gladys Brooks, Helen Connant, Dorothy Moore, Helen C. Bick, and The St. Leon Family of Acrobats.

Montgomery and Stone in "The Old Town" make their first appearance here at the Columbia. In the supporting company are, Charles Dox, Clara Palmer, Helen Falconer, Edna Bates, Florencia Hope, W. J. McCarty, Howard, Dyott, James G. Reaney, Florence

Topham, Harold Russell, Mack Whitting, Virginia Kendall, Marie Thompson, Jane Sheridan, G. Melville, Evelyn Carroll, Fred Emerson, Fred Perine, Peggy Preston, Ed. Reader, Dorothy Bertrand.

Bert Levey has added two new houses to his circuit, Ratton and Las Vegas, New Mexico.

"The Girl of the Golden West" with Bertram Lytell and Evelyn Vaughan, now touring through Oregon, report very good business.

"The House Next Door" and "In Old Kentucky" played to poor business in Stockton.

The Clunie, Sacramento, is undergoing extensive repairs and when finished will be practically a new house. The repairs in no way interfere with the regular evening performances.

The Central, Oakland, will open \$5 with vaudeville. Lee Price, mgr.; W. S. V. A., agent.

Through some misunderstanding, "Don't Lie to Your Wife," with Dave Lewis, was unable to play the engagement at Taft. The manager of the company states some one will have to pay damages. The show was very much appreciated here and played to good business.

The Paris Grand Opera Company, organized by M. Grasi, opened a three months' engagement at the Valencia, in "Los Huguenots" 15 and proved a big success. The principals are good, the chorus well trained and altogether the company made a favorable impression. In the cast are Mme. Vallemont, Mme. Chambellan, Mlle. Rules, M. Affre, M. Espas-Carrie, M. Demangan.

At a meeting of the downtown Board of the Chamber of Commerce held 14 the Board voted to become a guarantor of the musical association's plan for \$100 annually for the next five years.

The Lambardi Grand Opera Company, numbering one hundred and twenty-five people and comprising some of the foremost singers in the realm of grand opera, opened its regular season at the Majestic, Los Angeles 5 for two weeks.

RICHMOND (Archie Levy, mgr.; Bert Levey agent).—Lew Lever, The Mortimers, Charles Oriener, Weatherford & Bireley, The Brillantes, "Texas Tommy" Dancers.

WIGWAM (Sam Harris, mgr.; W. S. V. A., agent).—Saxophone Four, Courtlight & Lee, Chas. King & Co., Clark & Wilson, The Schones, Gillen, Wilbur & Gillen, The Bregers. (Two to fill.)

ODEON CAFE (Tony Lubelski, mgr.).—Corinne Anderson, The Milo Trio, International Operatic Quartet, Brown & Robinson, Albert Bros.

PORTOLA LOUVRE RESTAURANT (Herbert Meyerfeld, mgr.; Lester Fountain, amusement mgr.).—Lillian Tovin, Grand Opera Quartet, Mario Hediger, Ines De Loria, Amelia Leovall, Wallace Brownlow, Louisa Cerchietti, Mario Cortada, Harry Weber & Stella Johnson.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Comedy acts prevailed this week with the laughs well distributed and lasting right through to the finish. Two of the biggest laughing hits that have been offered together in a long while were the Four Mortons and Joe Jackson. The latter was moved down to close the show Monday night and was just as big a hit there as in the next to closing position, which he occupied in the afternoon. Joe Jackson is the best example of the easy-worker seen yet. He can do less and get more out of it than any one noticed in a decade. As a pantomimist he is a marvel. There wasn't any one moving toward the door while he was on. Probably every one was waiting for him to do something and were laughing their heads off at him while waiting. Jackson has an act which stands all alone and will continue to do so, for he is a comedian of merit. It has been five years since the Four Mortons visited Keith's—so long it seemed when they came on few in the house recognized Sam and Kitty. They were not long making their presence known, however, and went sailing along at high power speed. The Mortons have two acts in one. There isn't any team that can get more out of the same amount of talk used by Sam and Kitty for the opener, the laughs coming with every line. Then Clara, who is a miniature of her clever mother, and Paul, with his classy dressing, who keeps on getting

LEO



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IN RAG TIME LAND

EVERYBODY IS "RAGTIME" CRAZY. GREAT OPENING OR CLOSING SONG; ALSO DOUBLE FOR MALE OR FEMALE. IT'S A WHIRLWIND. BY JOE McKEON AND TERRY SHERMAN

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OH! MR. DREAM MAN!

HAVE YOU EVER HEARD A SONG THAT SEEMED TO HAVE YOU WHEREVER YOU WENT—ONE THAT YOU WOULD UNCONSCIOUSLY FIND YOURSELF HUMMING? WELL, THIS IS ONE! CAN BE SUNG AS A BALLAD OR A COON SONG. IT'S A CINDER! BY JIMMIE V. MONAGHAN

WITH HIS LITTLE CANE AND SATCHEL IN HIS HAND

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better each time seen, adds a little more speed and the four put over a regular full-stage act for the finish. The Mortons do not get here very often, but they have never been a bigger hit than they scored this week. Sandwiched between these two acts came the Big City Four, a quartet of neat-looking boys with splendid voices and the right idea of songs and how to sing them. This four stands out because they can do something to help their songs besides singing and they scored solidly. Charles E. Evans & Co. in the familiar sketch "It's Up To You, William," gave the second half of the bill its first start on its laughing race. When the Strength Brothers were seen in this section under unfavorable conditions, it was predicted that all the boys needed was a chance to show. The result is evident for they are without a peer in their style of hand-to-hand work and can hold their position on any bill. The Marquards made their first appearance here without creating anything more than a fair impression. They show only one or two falls in their knockabout waltz finish which is far enough removed from many others to attract attention and there is a lot of foolish stuff leading up to it. They might be able to work up something along the lines now laid down, but the present stuff is very ordinary. Sam J. Curtiss & Co. in "A Session at School" did very nicely in an early spot, the "rube" comedy and singing making a pleasing combination. Boyle and Brasil, a couple of nice looking boys did some clever stepping, and Jacob's Comedy Circus did as well as could be expected in the opening position.

PALACE (Al Rains, mgr.; agent, H. Bart McHugh).—There were two feature acts on this week's bill. White's Comedy Circus and Haslam, the "escapo" expert, so that the drawing honors were divided. The circus act is always a surefire in the "pop" houses and scored its usual hit. Haslam offered three tricks, that of undressing in a long tube, removing a vest from an assistant from the audience and getting out of a half-length straight-jacket while under water. All of Haslam's tricks are showy and ought to keep him always a headliner on the small time. The Aveyrs scored the laughing hit, the man in blackface handling the comedy nicely while the woman sang well. The Carmen Blasters pleased with their banjo numbers. Jean Erwin did very nicely with her three songs. The opening number could be improved upon, but after this she did better with each song tried and finished strong. Cornelia and Wilbur offered their familiar comedy tumbling act and Campin and Bell offered some singing.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Mysterious Evelyn was the featured act, but did not start anything sensational. Evelyn is very blonde, rather shapely in figure, but not very mysterious in anything she does. Even the switch of the doves for the ring trick wasn't very cloudy as performed by Evelyn. There is a man with Evelyn and he does some tricks announcing

that Horace Goldin was the originator of the multiplying ball trick. This is news. The act makes a fair number for the small time, but is not strong enough for a feature. Outside of this act the bill held up to a good average. Earle and Bartlett handed out a lot of laughs in their comedy talking act. This team has worn as well as any in the business and is still able to hold up its end. Prince and Deerie won lots of favor for their snappy singing and talking skit. Both have pleasing voices and get their songs over in good shape. The girl is a dandy looker and dresses attractively. The man makes his comedy score through a snappy way of handling. Henry and Wood is an act which shows its newness and only needs a little shaping up to make it a nice number for the small time houses. The girl makes a pleasing appearance and plays the violin very well. Her partner sings and has a good voice, but needs to develop stage presence. They should get along when going right. Harry Batchelor scored with his musical act. He needs a little comedy make-up to send himself along as he deserves for he has a good act. Cramp-ton and Esaphy offered a sketch of fair merit. The man does a "souse" and uses some of Bert Leslie's talk to a bottle while indulging. West and the Morton Sisters got through with fair results. Bad dressing is holding this trio back and the act needs some life and snap to make it go over on the small time.

EMPIRE.—The shows appear to be getting better at the Empire. If this continues there is a chance that the Broad Street house will yet make good with burlesque despite the poor start caused by the series of poor shows

handed to the local manager. There hasn't been anybody that made money here yet, not even Richy Craig's "turkey" that couldn't have cost more than the salary of a couple of real actors, but business is picking up and Harry Strouse broke the Monday record this week with "The Lady Buccaneers." It shows there is hope for the Empire and old Doc Munyon made a million out of his faith in "hope." Mr. Strouse thinks this year's "Lady Buccaneers" is the best show he has ever had. As a point for argument it will compare favorably with his shows of other years and with a little fixing up could win a place among those in the front rank. The comedy is the weak spot in the make-up. There is too much depending upon John C. Hanson to make his end of the show a hit and as Hanson is credited with writing the two-act piece it must be his fault. Hanson can handle comedy, but not too much of it. There is never any comedy in "A Million for a Nose" except that in which Hanson takes part and this is too often to give him a chance to score properly. Another first rate comedian to help Hanson would help the show a lot. Dick Madson is the only other man in the show who has any chance of becoming important, but neither as "Silas Plum" in the first act or "Isay Rosenbaum" in the second does he give Hanson the needed support. This is not the fault of the actor, however, but of the material he has to work with. The "pruning" done by the local manager, who has been careful not to offend his patrons by any unclear stuff, probably tied the hands of the men in the show. Two or three bits which were permitted were evidence

enough that some pretty risky business had been "rubbed out" for the week. There is enough of a story concerning a decapitated nose to give evidence of a plot, but it is a flimsy one and is forgotten often, cropping up in the second act when Hanson pulls a pretty bad bit by drinking from the glass in which the nose has been preserved. With the comedy brightened up, the show will hit a good average for the music portion is all right. Strouse is a good chooser of leading woman and has one in this show. She is Madeline Rowe, who has appearance, can sing and knows how to deliver lines. She makes good in her numbers and looks mighty well in tight, though not wearing a particularly pretty costume. Summing this up, it is difficult to imagine why she is not in view more. With proper material she ought to put it over. She proves this in her specialty with Claude Kelly and later in her number, "Do a Little Something," with Gile Harrington and Kelly. More of Miss Rowe might lift up the show where it falls with the presence of the men so often. Grace Whitman, the soubrette, handled several numbers in good shape and proved herself a sprightly girl when called upon. Harry Milton appeared only once in the first act to make good in an Italian number. This girl appeared useful enough to be given something more to do. In the second act she helped to boost things up some. Josephine Bonnet, in a character role and a girl from the chorus programmed as Rojaire who is probably the "coocher" with the show when the number is allowed to go were the other principals among the women. The musical portion moved along at nice speed due to the work of the girls, the handy bunch of "ponies" doing a lot to add speed and snap. The dressing at no time shows expensiveness, but several costumes look well on the girls, the "ponies" taking the honors in each contest for looks. The show girls had one chance. That was in the opening chorus in the department store scene and then they lost through wearing cheap looking dresses. Another time was when three or four were shoved into a picture frame and told to look like models. This was sad. On Monday L. Frank Miller, the show's musical director, was forced to his bed through illness and Frank A. Oppenheimer, the house leader, directed the show in excellent style bringing the public thanks of Manager Strouse, who closed the olio with a monolog in which he announced "Chorus Girls Night" and put in a quiet little boost for his show. Aside from Kelly and Rowe, whose act was a hit, the Lansings, in a capital hand-balancing and strong act, and Weiser and Hunter, who put over two or three good songs in their black-face specialty, made up a first rate olio between acts. "The Lady Buccaneers" was a well liked show at the Empire. It will be most anywhere, but there is a chance for big improvement being overlooked where it could be remedied without much trouble.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—A fine bill for the "pop" scale of

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"THE BROOKSIDE INN" "POTS AND PANS"
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A BIG 12 GIRL SPECTACULAR ACT

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prices this week, headed by Charlie Doolin, the Phillies manager, and Jim McCool. They received the greatest reception given any act appearing in this house, and their act was a big hit from start to finish. Al and Fannie Stodman were also featured and drew down a big share of the honors. Others were Vitori & Georgetto; Herbert De Veaux; Chas. W. Terris & Co. in "The Preacher and the Man"; Rosie Kessner; George Yeomans.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Anniversary week. Bill one of the best ever offered in the house. As a special feature in addition to the vaudeville, the pictures of the world's baseball series were shown and Freddie Van Zelt, the Athletics mascot, was present in person at each performance. The bill included Lasky's Hoboes; James Effe & Co.; Mr. & Mrs. Perkins Fisher; Houseley & Nichols; Cowboy Minstrels; Seven Googie Girls.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—23-25, Three Gammons; Danny Ahern; John B. Cook & Co.; Flying Dordeens; The Veronas; Yaobel.

COLUMBIA (Nixon-Nirdlinger Agency).—23-25, Musical Kleases; Youtourkey; M. Hendricks.

COHOCKSINK (Nixon-Nirdlinger Agency).—23-25, Flester & Oakland.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—Great Asahi Troupe; De Michelle Bros.; McKay & Cantwell; Bert & Lottie Walton; John E. Henshaw & Grace Avery; Juliet & Romeo.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor Agency).—Mlle. Martha; Usher & Whitcliffe; Pietro; Gertrude Dean Forbes & Co. in "A Wild Rose"; Five Vesuvians; Morris & Morris.

KEYSTONE (M. W. Taylor, mgr.; agent, Taylor Agency).—Mlle. Cecile & Co.; Mme. Rosco; Three Fords; Dow & Dow; Sherman De Forrest & Co. in "A Jay Circus"; Rosi's Musical Elephants.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Hines Kimball Troupe; Clyde Veaux & Co.; Bernard & Roberts; Bob Black; The Emmonds; George Harada.

GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman).—23-25, Mikkel, Hunt & Miller; Grace Beebe & Co.; Norwood & Norwood; Andy McLeod; Ariel La Rue.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman).—23-25, Gene Muller & Co.; Sherman & McNaughton; United Trio; Gretta Mack.

ALHAMBRA (Frank Milgore, mgr.; agent, M. W. Taylor Agency).—Sensational Boises;

YVETTE

The Champion Lady
Violinist

Next Week (Nov. 27) at Hammerstein's

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Sabel Johnson

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Personal Direction, JENIE JACOBS

Milano Opera Co.; Deltorelli & Glessando; Laughing Horse; The Clevelands; Harry Gilbert.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—Musical Kleases; Lavell & Day; Bush & Peyser; Tom Hefron; Barnes & Robinson.

COLONIAL (Al. White, mgr.; booked direct).—Vance Bros. Renetta & Lyman; John F. Clarke; Leona; Unique Comedy Four.

PLAZA (Chas. E. Oelschlager, mgr.; agent, H. Bart McHugh).—Nola Family; Four Reubens; Raymond; Leighton & Morse; Millar Musical Trio; Murphy's Minstrels.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—23-25, Loring Parquette Co.; McKee & Keeten; Billy Morse; Sinclair & the Percy Girls.

GLOBE (N. Rosenbaum, mgr.; agent, H. Bart McHugh).—23-25, Falls & Veronica; Gilmour & LaTour; Ross & Shaw; Yvette Rugel.

LINCOLN (H. Bader, mgr.; agent, H. Bart McHugh).—23-25, LaZell Bros.; John Dooley; Hamilton & Massey; Emily Egamar.

PT. BREEZE (H. Bader, mgr.; agent, H. Bart McHugh).—23-25, Chas. Clarke & Co.; Wm. Humphries; The Karitons; Bob & Bertha Hyde; Foley & Dean.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—23-25, DeCasta Duo; Zeeman & Transman; Fatsy Meyers.

GERMANTOWN (Walter Stumpff, mgr.; agent, Chas. Kraus).—23-25, Kipp Reed; Lillian Herbert; Robert Hildreth Co.; Royal Hinde Japs; Brandon & Taylor.

MODEL (H. A. Lord, mgr.; agent, Chas. J. Kraus).—23-25, Hato; Alice LaMont; Rand's Musical Dogs; Nick Santora Co.; Eleanor Calne's Co.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—23-25, Gaanda Humanus; Jim Harrkins; Anna Belmont; Wallace's Birds.

DARBY (Dr. Harrkan, mgr.; agent, Chas. J. Kraus).—23-25, The Great Del-a-Phone; Chivo; Leonard & Fulton; Menetekel.

CRYSTAL PALACE (D. Baylison, mgr.; agent, Stein & Leonard, Inc.).—Jones & Emerson; Mildred Lauri; Somers & Floether; Sterling & Gold.

GRAND (Chas. Rappaport, mgr.; agents, Stein & Leonard, Inc.).—Sam Barton; Ashton & Irvine; Dromas & Goodwin; Gertrude Halston; Adams & Co.

FAIRHILL PALACE (C. Stengle, mgr.; agents, Stein & Leonard, Inc.).—Nan Wagner Stock Co.; Helat & Thompson; Hrah & Hrah.

HYPOTHROME (C. Segall, mgr.; agents, Stein & Leonard, Inc.).—The Harries; The Nelsons; Eary & Eary.

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In "A NIGHT ON THE BOULEVARD"

Riot This Week (Nov. 20) Grand, Pittsburg

DIRECTION,
ALBEE, WEBER & EVANS

LYRIC (Dan Tyrrell, mgr.; agents, Stein & Leonard, Inc.).—Joe Weaver; R. A. Miller; Dreano & Goodwin; Syd Cook Stock Co.

MAJESTIC (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.).—Otto & Bosworth; Bendon & Abendona; George & Williams; Flossie La Van.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Murphy Woods & Co.; The Sheldons; Norman & Dalton—James Wolfe.

GAYETY (John P. Bokhardt, mgr.).—"Merry Whirl."

CASINO (Elias & Koenig, mgrs.).—"Majestica."

TROCADERO (Sam M. Dawson, mgr.).—"Merry Burlesquera."

The M. W. Taylor Agency reports it will supply the bookings for the Auditorium at York, beginning Dec. 4.

The Theatrical Managers' Association of Philadelphia held a meeting at the Forrest last week and appointed Harry T. Jordan, Is. Kaufman and Fred G. Nixon-Nirdlinger a committee to arrange for holding a banquet. No date was set. Frank Howa, Jr., is president of the Association; H. T. Jordan, vice-president; Is. Kaufman, treasurer, and Thomas M. Love, secretary.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Aida Overton Walker & Co., hit; Bison City Four, hit; Arthur Dunn & Marion Murray, held over; Three Shelby Bros., great; Maurice Freeman & Co., very big; Schooler & Dickinson, very good; Elia Ward, much liked; Dennis Bros., excellent.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus, mgr.).—M. P.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—M. P.

CRITERION (J. Child, mgr.).—M. P.

ROYAL (C. Brown, mgr.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Della Clarke in "Introduce Me"; 20-22 "Mutt and Jeff."

"Introduce Me" was given at the Apollo Monday. Della Clarke, who made a good impression with "The White Squaw" last season, was featured. She wrote the play. Although billed as a comedy, the show appeared half farce and half comedy. "Introduce Me" has many glaring faults and in the cast of seven the only bright spots were to be found in the work of Miss Clarke and

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Carrying 7 Trans-
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and Original Elec-
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A NOVELTY

Well Staged and
Dressed

A Feature for
Any Bill

Direction, CHAS. S. WILSHIN

HARRY TATE'S CO.
FISHING AND MOTORING

New York
England
Australia
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BESSIE WYNN

IN VAUDEVILLE

Clara Krall. The show is not a \$1.50 attraction.

Lucy Weston returns to vaudeville next week, opening on Young's Pier Monday.

M. S. (Bennie) Bentham was here last week for a few days, during which time the wind was cutting high jinks with people's hats and persons on the Boardwalk. But Saturday proved one of those days that would inspire enthusiasm in a grouch. "Bennie" would have loved to have stayed over, but Charlie Stevens telephoned that there was to be a poker game at Clark Brown's in the evening and that they would wait for him. What could a poor agent do in the face of such temptation. M. S. B. said that there would be other fine days, but a poker game—well, that's different (and he won \$40—which left him a profit of \$32.40 on the trip).

Francis Wilson appears at the Apollo the last three days of next week in "The Bachelor's Baby."

(Kleine) Amy Butler is here for rest and reverie. Almost any noon-time she, Max Winslow and Tillie Barker may be seen in Childs eating what they think is breakfast. Miss Butler is to reappear in vaudeville early next month as a single.

After many false starts during the last three weeks, Ted Snyder, Harry Watterson and his wife spent the week end here. They enjoyed themselves playing over some new Berlin songs shortly to be published. One song looks like a successor to "Alexander's Rag Time Band." (That must be "Ephriham.")

Joe Moreland (the "original talking picture man") sold his place at 17th and Venango streets, Philadelphia, Monday. Joe is talking behind the screen at the Lincoln (Phila.) for Bart McHugh. This house is now running straight pictures. After the holidays Joe becomes the manager of the house.

Friday last Charles Frohman produced Nasmova in "The Marionettes." It is another show which triumphed abroad (London and Paris). It looks like a huge success for over here. The show comes from Pierre Wolff and the English version was by Gladys Unger. The star has none of the tragedy to portray that marked her last appearances and in essaying a straight comedy role she succeeded admirably as was attested by the cordial reception accorded her. The story is laid in Paris. Marquis de Monclars (Frank Gilmore) has gone through his fortune and when he visits his mother at their county estate.

Norine Gorman

and MINSTREL DUO

UNITED TIME

MINSTREL FIRST PART

SINGING AND DANCING
WITH

HILARIOUS COMEDY FINISH

Special Drop Setting

FRANK

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SENSATIONAL GYMNASTS

THIS WEEK (Nov. 20) HAMMERSTEIN'S VICTORIA—Opened the Show Monday Afternoon and Were Immediately Placed Number Three.

NEXT WEEK (Nov. 27) POLI'S, HARTFORD

Direction, H. B. Marinelli, Ltd.

ANOTHER BIG SONG HIT

"FAIRY MOON"

By
CHAS. K. HARRIS

This is a song of merit that can be sung on any stage and always be appreciated. Any kind of an act can use this song, so now is the time to get this number. Send for it at once.

OUR MOTTO IS ALWAYS PROMPT ATTENTION

CHAS. K. HARRIS,

Columbia Theatre Building, Broadway and 47th St.
NEW YORK

MEYER COHEN, Manager

the mater consents to give him a good allowance provided he marries a country girl whom she has picked out for him. Seeing no way out, the Marquis married this plain, shy country miss (Nazimova) and off they go to Paris. The Marquis is really much in love with her husband, but the latter repulses her and files off for a trip with a former sweetheart. Upon his return he finds his wife has changed her mode of living, is a great social favorite and gowned in the latest creations. The Marquis becomes madly infatuated with his wife and in the end she brings him to her feet to tell her so. The production is that of the Frohman standard. The cast is a very clever one. Arthur Lewis, Frank Gilmore, Edward Fielding and Charles Balsar were the main support.

BOSTON

By J. GOOLITZ

COLONIAL (Thomas Lathan, mgr.; K. & E.).—"The Slim Princess," with Elsie Janis. She is a big local favorite.

BOSTON (Al. Levering, mgr.; K. & E.).—"Ben Hur" is still drawing the big attendance.

PARK (W. D. Andreas, mgr.; K. & E.).—"Get-Rich-Quick-Wallington" is getting richer every day. The ninth week and no diminishing.

GLOBE (R. Jeanette, mgr.; Shubert).—"Mutt and Jeff" are getting the money.

HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Chanticleer" with Maud Adams is a big attraction.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"Pomander Walk," a dainty show, is doing well.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Everywoman" is a wonder. The whole town is raving about the show.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Blue Bird" is doing so well that the engagement has been extended an extra week.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—"The bill this week might easily be called the best of the season. There was a little of everything. With two new acts that were real hits and the others that pleased immensely, there was no opportunity for fault finding. King Brothers in very neat hand-to-hand work, pleased for an opener. Knight Brothers and Marion Saville had a snappy clownish comedy sketch. Grace Freeman (New Acts), good. Edmunds Hayes & Co., good. Amoros Sisters, fine. Kaufman Brothers did well next to closing. Taylor Granville's "The Hold-Up" smacked of the melodrama, but was enjoyable, with the scenic effects. Harry Von Tilzer, headlining, very good. Howard's Animals closed well.

NATIONAL (E. A. Ryder, mgr.; agent, U. B. O.).—"Chimes of Normandy"; Josephine Joy & Co.; Water Nymphs; Arthur White-law; Rawls & Von Kaufman; Luken's Dogs; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—"The Schillings; Myrtle Butler; Claus & Hoffman; Frank La Dent; Tom & Edith Almond; Rossner & Hillman; William Mor-

(VARIETY, Nov. 18.)

Toomer and Hewins.
"It Happened in Lonelyville."
19 Mins.; Interior.

In this story of a chamber maid and an actor there are enough clever little sayings to supply the wants of three acts in the smaller vaudeville. Judging from the way the audience accepted the sketch it could be seen that the act didn't belong, for it was only at the broadest of comedy the small time audience laughed. There are subtle points in the dialog of this sketch that are splendidly brought out by this really clever team. The only possible fault that could be found with the piece is the time it takes up. About three minutes could be dropped. The odds seem to be that this turn will reach the larger houses.

Jess.

Toomer
AND
Hewins

Comedy Sketch

"It Happened in Lonelyville"

Rewritten by Jack Gorman

Direction, IRVING M. COOPER

RAWSON and CLARE

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row & Co.; John La Vier; Flying Rogers; Cooper & Ricardo; Lorraine; Coleman & Francis; Jim Reynolds; Five Musical McLarens; Harris & Hart; Will Lacey.

SOUTH END (Louis Boss, mgr.; agent, Loew).—"Flying Rogers; Cooper & Ricardo; Lorraine; Coleman & Francis; Jim Reynolds; Five Musical McLarens; Harris & Hart; Will Lacey; The Schillings; Myrtle Butler; Claus & Hoffman; Frank La Dent; Tom & Edith Almond; Rossner & Hillman; William Morrow & Co.; John La Vier.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—"Burbank & Danforth; Clarence Sisters & Brother; Spiegel & Dunn; Valentine's Dogs; Tucker; Wally Trio; Bailey & Teare; Gurnella & Elsie.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—"Mulray Duo; Thornton & Wagner; Marie Dreams; The Moores; Morgan & Gilman; Teddo.

SCENIC, East Boston (George Copeland, mgr.; agent, Fred Mardo).—"Dickens & Floyd; George Zenico Adams; Dena Byrnes.

SUPREME (J. Levy, mgr.; agent, Fred Mardo).—"Ben Fiero; Hogarose.

HOWARD (Al Somerby, mgr.; agent, Mardo, National & Hunt).—"Malumby & Musette; Caron & Farnum; Hayes & Alpoint; Cartelucci Bros.

OLD SOUTH (F. Collier, mgr.; agent, Chubb).—"Carroll & Ella; Ball & Marshall; Atell & Eaton; Van Lee & Lester; The Linneis; Tom Bateman; Chief Wolf Wann; Al Grossman.

WASHINGTON (F. Collier, mgr.; agent, Church).—"Alabama Comedy Four; Great Wilbur & Co.; Rivers & Rochester; Billy Tann; Billy Fay; Arthur Cameron.

CAMBRIDGE (Charles Gill, mgr.; agent, Mead).—"Benumont's Ponies; Mr. & Mrs. Gilbert; Stuart & Hall; Lois Berri; Von Serley Sisters; Marshall Bros.; Dancing Durands; Neva & Edwards; Great DeFello; Wash Coles.

APOLLO (J. Henis, mgr.; agent, Mead).—"Leonard & Alvin; Rostrand Bros.; Irene Ferguson; Paris Bros.; The Fieldings.

CONGRESS HALL (C. Schlessinger, mgr.; agent, Mead).—"Mackie & Walker; Dolly Clifford; Walt Arthur; Oterato.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—"Victor Faust; Kelley & Adams; Nealon & Clayton; Wood's Mule; Alice Primrose.

PASTIME (F. Allen, mgr.; agent, National).—"Weston & Simpson; Brownie Carroll; Ben Hark; Lillian Valley.

PURITAN (agent, National).—"Schade & Rowen; Nellie Moran; Cretore; Notloc; Miles & Tigge; Two Durands; Kretore.

IMPERIAL (agent, National).—"Kretore; Tucker & Hart; Jack Marsh; Beatrice Marsh.

ROXBURY (agent, National).—"Deighan; May Kerwin.

NORFOLK HALL (agent, National).—"James Carlson; Kenney & Mack; Bessie Welsh; Jackson Alpoint.

Lester Mayne spent a day or two in town looking over the situation. He put in some time in the National Booking office.

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Canada. He wired his office that he was bringing back a wagon load of new houses.

The Cambridge theatre has come back. Charles Gill, the actor-manager, has done things in the few weeks that he is at the helm. Mead's office is setting up the acts.

The Elks' ball on the night before Thanksgiving will be some event with the 1,700 members of the Boston lodge working for its success.

"The Piper," produced at the New Theatre, New York, will follow "Everywoman" at the Majestic when that winner is done.

An operatic concert has been arranged for the evening of Dec. 3 (Sunday) at the Boston Opera House. The show program will include the second act from "Samson et Delilah" and the prologue from Bolto's "Mefistofele," with the full orchestra and chorus of the opera house. Glenn Dillard Gunn, the pianist and Horace Britt, the first cellist of the Boston Opera House orchestra, will also appear.

Irving Hamilton, who opened the South End theatre for Marcus Loew, as the manager, has severed his connection. He is going to enter new fields. As a token of the esteem and regard in which he was held, the employees of the South End and the Orpheum, Loew's other house, where Mr. Hamilton held forth for a time as the assistant manager, presented him with a traveling bag and a silk umbrella. He left with the best wishes for his future success from every attaché in the Loew theatres.

Some reception was given Louis M. Boas, the new manager of the South End when he made his appearance. He was feted and dined by friends. He complains of "Charlie-horse" from shaking hands.

The first "Cabaret" show ever held within the confines of Boston was put on Saturday night at the Elks' Home. It was also the only chance that the Actor-Elk has had to get a bite to eat—a drink—and an entertainment. Nineteen acts were put on, beginning at 8 o'clock at night. The show closed at 1:30 the next morning. Fred Mardo and Jack Magann brought the acts in taxi cabs from the different houses. Have a peek at the bill: Al Jolson; J. K. Emmett; Jack Goldie; Valatie's Boy Band; Curry & Riley; Green & Parker; D'Arcy & Williams; Monarch Comedy Four; Adella Sears; Hartford Sisters; Billy James; Amen Delisle; Kennett & White; Tucker; then some others, but six on the pictures.

An "all-kid" cast will be the feature of the holidays in the production of "Pomander Walk," which is now playing at the Plymouth theatre, the Leibler house. It will be produced under the National Alliance for the Protection of Stage Children.

NEW ORLEANS

By O. M. SAMUEL.
(By Wire.)

ORPHEUM (Martin Meek, gen. mgr.; agent, direct; rehearsal Monday 10).—Pope & Uno opened handsily; Fred Hamill, did nicely; "Corralled," poor rehearsal of last fifteen minutes of third act of "Missouri," failed ingloriously; Clark & Bergman, stopped the show; "Night in Turkish Bath," scored tremendously; Burnham & Greenwood, fine reception; Golden's Troubadours, splendid closing number.

TULANE (T. C. Campbell, mgr.; K. & E.).—"Get-Rich-Quick" Wallingford, thoroughly competent company, excellent business.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—Robert Mantell, drawing well.

FRENCH O. H. (Julie Layolle, impresario).—Layolle's French Opera Co. in "Les Cloches de Corneville" and "Hamlet." The principals of the organization are excellent, especially Mile. Koroff, the coloratura soprano, who scored a sensational hit in "Lakme," but the chorus and ballet is much below the average. This year's orchestra is good, but not especially so.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"The Goose Girl."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Players in "Brewster's Millions."

COLONIAL (B. F. Brennan, mgr.).—Kinemacolor pictures of the recent coronation for the small sum of fifteen cents, a reduction of 400 per cent. from the usual price of admission.

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Vaudeville has supplanted burlesque. Current bill highly entertaining. Aldro & Mitchell, well received; Mack & Hastings, liked immensely; Singing Lelands and Roland Travers, splendid numbers for small time. Attendance Sunday afternoon good, considering that burlesque had just vacated.

An additional performance of "The Chocolate Soldier" was given at the Dauphine Sunday evening, Robert B. Mantell eschewing Sabbath appearances.

The convention of bankers, being held in this city at present, is increasing the attendance at theatres.

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Newbrick Bros. have sub-leased their Montgomery house.

Herr Bernstein, he of "lady minstrel" fame, is organizing a company here.

The annual ball of the International Alliance Theatrical Stage Employees, given at Odd Fellows' Hall, 16, was a huge success from every viewpoint. The hall was beautifully decorated, betokening the splendid craftsmanship of the members. Over two thousand persons attended the affair, given yearly for the benefit of the relief fund of the organization. The committee on arrangements was: A. J. Hamilton, chairman; J. King, ex-officio; Wm. Huxen, J. L. Riehl, D. W. Mason, E. Matthes, C. Dolseau, L. Dolseau, E. J. Mauras, G. A. Klump, A. G. Troyer, J. Gros, A. J. Skarner, Solomon Pepper, M. Hickey, Richard Dresner Jordan, Touro Gluckman, John Gros, chairman floor committee; Patrick Reilly, chairman honorary reception committee.

Fritz Otte is modeling at the Lafayette.

Saturday night a widow of 65 years died in the Casino theatre, a picture house at Rampart and St. Philip Sts. She was attacked with a weak spell and expired before medical aid could reach her.

The Forum, a local lecture organization, is using the Colonial on Sunday afternoon.

ST. LOUIS

By J. S. ERNEST.
(By Wire.)

COLUMBIA.—Walter Hampton made big hit in "Blackmail"; Grace Cameron, a dainty little singer, received the lion's share of the applause; The Rolfonians, clever musical act; Foster's Dog, marvelous tricks; Brent Hayes, banjo artist; Kelly & Wentworth, got many a laugh; Dolan & Lenhart, did puzzling and amusing things in mind readings; Farber Sisters, clever dancing.

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HIPPOTRODOME.—McKenzie & Shannon led the bill in their little one-act comedy. Some new songs were pleasantly sung and a lot of entertaining comedy gone through with; Rhoda Roy's riding, a feature; Brang's Models, new poses; Riva Larsen Troupe, clever acrobats; Margie O'Rourke, charming; Peckling Bros., novel; other attractions, Kelsey Sisters and Logan & Ferris.

OLYMPIC (Walter Sanford, mgr.; K. & E.).—"The Magic Melody," ably presented by Walker Whiteside, Maude Shaw and Clara Douglass. The usual crowded house greeted them.

SHUBERT (Melville Poltz, mgr.).—Low Fields' "Henpecks" scored distinct success.

CENTURY.—"Seven Days," return date; greeted by a friendly audience.

AMERICAN.—"Brewster's Millions," with Louis Kimball, packed house opening night.

HAVLINS.—"At the Old Cross Roads," pleased large opening audience.

GERMAN (Hans Loebel, director).—"Book Sprung," presented to capacity.

The Mormon Tabernacle Choir opened with 300 voices at Garrick Sunday night and conclude an engagement of two days at Odeon Monday night. The novelty of the company as well as its merit attracted a large gathering.

GAYETY.—"Love Makers," large business.

STANDARD.—"Tanne Doodle Girls," same coterie of friends.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (E. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Gus Edwards' Song Revue, big hit; Evers-Wisdom Co., many laughs; Marie & Billy Hart, well liked; Jarvis & Harrison, entertaining; Van Hoven, applause; Froelich, pleased; Asard Trio, clever.

NEW (George Schneider, mgr.; agent, Bart McHugh; rehearsal Monday 10).—All Rajah, much applause; Goforth & Doyle, fair; Irene Lesley, dainty; Kelsie & Leighton, liked; G. Taylor & Co., laughing hit; Troubadours, pleased.

VICTORIA (G. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Guy Bartlett & Co., fine; Roberts' Rats and Cats, surprise; Three Gamons, clever; Burt Walton, funny; Mahoney & Tremont, fair; Danny Ahern, entertaining; Elester & Oakland, pleased.

WILSON (G. O. Wonders, mgr.; agent, J. W. Hoover; rehearsal Monday 10).—Lester Bros. & Tydemann, laughs; Three Creighton Sisters, pleased; Viejo, mystified; Brooklyn Comedy Four, amused; Cora Ball, well liked.

FORDS (C. E. Ford, mgr.; K. & E.).—Elsie Ferguson in "The First Lady in the Land," large audience.

AUDITORIUM (J. W. McBride, mgr.; Shubert).—"The Girl of the Golden West," big house.

NEW ACADEMY (Tunis E. Dean, mgr.; K. & E.).—Alice Lloyd in "Little Miss Fix-It."

SAVOY (H. Bascom Jackson, mgr.).—Boston Players in "Ishmael," large house.

HOLIDAY ST. (Wm. Rife, mgr.; S. & E.).—"St. Elmo" opened fair sized audience.

GAYETY (Wm. Ballauf, mgr.).—"Taxi Girls."

MONUMENTAL (M. Jacobs, mgr.).—"Queens Folles Bergere."

INDIANAPOLIS

By VERA L. BONE.

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.; rehearsal Monday 10).—"The Darling of

ISABEL CASSIDY'S

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packed with sufficient Wardrobe to equip two or three shows; must be sold at once. For further information inquire Room 408, Astor Theatre Bldg., Broadway and 46th St., New York City.

Paris, splendidly presented, beautifully mounted; "The Dandies," fair; Marseilles, good; Nellie Nichols, decidedly popular; Chadwick Trio, well liked; Brown & Newman, liked; Corcoran & Dixon, clever; Captain Trick & Basin, very good.

ENGLISH'S (A. F. Miller, mgr.; agent, Boda).—Week 12, "Madame Sherry," show compared favorably with that of last year. Special mention due little Marie Flynn, who presents the role of "Yvonne" with a simplicity and grace. Splendid business. 21-22.

"Over the River" (Eddie Foy); 23, "The New Marriage" (Mrs. Fiske); 24-25, "The Country Boy."

SHUBERT-MURAT (F. J. Dalley, mgr.; Shubert).—13, Russian Orchestra, splendid business; 14-15, "Betty" (Grace LaRue), very good business, due to splendid press notices; 16, Harry Lauder; 23-25, "The Heart Breakers" (George Damerel).

PARK (Phil Brown, mgr.; S. & H.).—13-15, "Salvation Nell," good business; 16-18, "McFadden's Flats," very good business; 20-22, "The Boy Detective"; 23-25, "Teas of the Storm Country."

EMPIRE (H. K. Burton, mgr.).—"Follies of the Day."

GAYETY (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10).—Prest Trio; Clerice, Keller & Grogan; Pauline Corbett; Pearson & Joel.

"Pete," the trained pig, the pride and pet of the "McFadden's Flats" company, died at the Park theatre just before the opening performance 15.

DENVER

By CHAS. LONDONER.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Seven Belfords, clever; Helen Grantley & Co., poor vehicle; Miss Grantley, strong; Six American Dancers, found favor; Conlin, Steele & Carr, tremendous; Cummings &

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Gladdings, good; Dave Ferguson, fair; Whit-
man Ladies' Quartet, local, scored friendly hit.
PANTAGES (Alex. Pantagos, gen. mgr.;
agent, direct).—Mrs. Robert Fitzsimmons,
scored; Jack Taylor, good; Chas. Lendholm &
Co., fair; Delaney & Wohlman, nicely; Keeler
& Dom, passable.

AUSTRALIA

Sydney, Oct. 14.
HER MAJESTY'S.—Madam Melba and her
opera company still the big thing here. Melba
has been missing from the bill on several
occasions, illness having precluded her from
many of her favorite roles. Dissension is
reported rife among some of the people. Var-
ious excuses are made in extenuation for
shortcomings. Notwithstanding the business
is immense.

Gaston Mervale, as Dr. Rylout in "The
Speckled Band," is creating much talk. Busi-
ness is very good.

Since he opened the Adelphi theatre some
many months ago, George Marlow has not
had anything like success attend any of his
attempts. The reason for this is to be
found in the lack of a capable caste. Marlow
has three companies scattered throughout
Australia, in each of which are three or four
good people. Were the manager to have at
least one good stock company, the Adelphi
might tell a better financial story.

Apocryph Marlow's house: The Irish-Ameri-
can actor Allan Doone opens by arrangement,
Oct. 22. Doone came here on "spec." He
was snapped up by Marlow. Miss Keeley will
be leading lady for Doone.

PALACE.—"Nobody's Daughter" by the
Flinn-Denniston-Hamilton company of
Australian artists, is putting up a good show-
ing here.

TIVOLI.—The strongest bill ever seen at
this house within recollection. The Finnys
tank act take headline honors. Harry Allie-
ter, Nellie, Clark & Hamilton, Daly &
O'Brien, Four Kaasars, Fred Bluet and Ir-
ving Sayles.
NATIONAL.—The Potter-Hartwell Trio,
back with new material; Johnson & Wells,
colored, fine; Maude Mortimer; Slavin &
Thompson; Will Sullivan. Usual holdovers.

Brennan's bill at Hobart is played to quiet
business.

EMPIRE (Brisbane).—Graham & Dent; Sin-
clair & Vincent; Jack Norrie and others;
Clark & Hamilton; Fred Bluet and several
others will strengthen the bill Saturday.

Jordan & Harvey knocked 'em off their
seats in Sydney and are now doing it again in
Brisbane. On the same bill are the Totos,
Eva Mudge and holdovers.

TIVOLI (Adelaide).—Reese Trio, including
La Petite Laurie, hand-balancer, the big sen-
sation; Pastor & Marie; Carlton Max; Frank
Hawthorne & Co.; Eugene Ompoff; Albert
Rees; Marguerite Ismay & Girls.

Alf. Holt, the mimic, was married yester-
day. The affair was kept unusually quiet.
Miss Whitlock is the new wife. She is a
non-professional from West Australia.

The White Rats had their first Australian
scamper at Her Majesty's Hotel last week.
Bert Clark (Clark & Hamilton) in the chair.
A large gathering participated in a very
merry evening, during which a flashlight
photograph was taken.

KING'S (Melbourne).—Marie Corelli's "Sor-
rows of Satan." Roy Redgrave in the prin-
cipal part.

H. B. Irving is still drawing capacity houses
in Melbourne.

PRINCESS (Melbourne).—George Marlow's
company in "A Girl's Temptation," one of a
series of pawky sentimentalities, is doing fair-
ly good business here.

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CHICAGO

HOTEL GRANT

Stirling Whyte, of the old-school of actors,
died at Broken Hill last week. By his death,
a most capable actor is lost to Australia. He
died practically in harness, aged 72.

William Arrowsmith, better known as Billy
Ryan, another old-timer, passed out last
week. He was unknown to the present gener-
ation.

Australia must be the vaudeville person's
paradise. Australian acts, now in America,
complain of the number of shows and long
jumps. Here there are eight shows a week
with a jump about every four weeks. No
Sunday work and no train or baggage fees.

Harris & Vernon left for China a fortnight
ago. They will probably return to Australia.

James Brennan returned to Australia last
week and came on to Sydney a few days later.
In England he made several brilliant engage-
ments at salaries ranging from \$1,250 down.
In a long list of bookings, it is noticeable that
very few of the big recognized acts are down
for Australia. Mr. Brennan stated that sev-
eral of the feature acts now in England were
not worth their fares to Australia. The most
expensive engagement to date is that of
Prince Charles, who will be the headline when
the new Melbourne theatre opens. It is a
"Monkey" act.

De Villiers, the illusionist, goes out with a
very strong organization to tour the N. S. W.
inland towns. The Musical Gardiners are in-
cluded.

Nicola, the American magician, is playing
in Melbourne to ordinary business. It is a
very compact show, but needs a far better
house than the Athenaeum to get the best
results.

Dick Collins, a colored American tenor, died
in Melbourne two weeks ago. He was origi-
nally here with the McAdoo Jubilee Singers.

Dorothy Firman, an actress with the "Jack
and the Beanstalk" pantomime, and J. C.

Whitfield, stage manager, were married in
Hobart last week.

The Painter Troupe, on leaving Australia,
were accompanied by a young and diminutive
Hobart newsboy who showed remarkable ac-
robatic tendencies. He will play in the act.

Among the new people for Worth's Circus
will be the Bastian Family, Harry Bargeand
Company, and Tack, the upside down phe-
nomenon.

The Tiny Town Circus opens this month. It
is comprised of Continental dwarfs and comes
with a big reputation.

A big touring bunch leaves for New Zea-
land Wednesday, including Binne & Binna,
Aldice Capitaine, Camille Cornwall, Alf Holt,
Melrose & Menzies, Carlton Max and several
others.

Ted Herbert, stage manager for Holland in
Brisbane for over six years, was dismissed a
few weeks ago.

J. C. Bain is doing good business at the
Princess. Next week he will feature Du
Moe's Dramatic Dogs. The act belongs here.

ANN ARBORE, MICH.

MAJESTIC (Arthur Lane, mgr.).—Harry
Field's "Napanes"; good; Paul Florus, fair;
Eldridge & Barlow, hit; Murrin K. Hill, big;
Three Dolce Sisters, big.

WHITNEY (D. S. McIntyre, mgr.).—12.
William Hawtry in "Dear Old Billy"; 23.
Louis Mann, in "Elevating a Husband." MELTON.

AKRON.

COLONIAL (E. M. Stanley, mgr.). Feiber &
Shea, agent; rehearsals 10-30.—16-18 Claude
M. Roode, good; Clemons & Dean, pleasing;
Tom Mahoney, laugh; Frank Mayne & Co.,
great; Sherman, Van & Hyman, big noise;
3 Dooleys, excellent; 20-22 Three Dean Bros.,
good; Nevins & Gordon, nicely; Jovial Jester,
little; Moscow Troup, great; Hugh Blaney,
good; Colin Dogs, clever.

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GRAND (O. L. Elsler, mgr.; S. & H., agent).—16-18 Thurston, capacity houses; 20 and 21 "The Blue Mouse"; 22 "Girl in the Taxi"; 23-25 "Buster Brown."
MUSIC HALL (Miller & Collins, mgrs.).—Stock.
STAR.—Ray MacDonald, good; Murphy & Angue, ordinary.
TOM HARRIS.

ALTOONA.
ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O., agent; Monday rehearsal, 11).—Marlow & Plunkett, excellent; Joe Lannigan, hit; Ye Old Home Choir, artistic; Harry Holman & Co., hit.
MISHLER (I. C. Misher, mgr.).—20 Choral Union; 21 "Imperial"; 22 Pepto Arriola; 23 McEntee-Everson Players; 24 "The Wolf"; 25 Margaret Anglin.
E. G. B.

BANGOR.
NICKEL (H. F. Atkinson, mgr.).—Ellieen Guehin; Harry Ross and "The Battle."
OPERA HOUSE (Frank A. Owen, mgr.).—21, Grace George; 24-25, "The Cat and the Fiddle."
HOWARD.

BRIDGEPORT.
POLI'S (T. Kirby, mgr.; agent, U. B. O.).—Allen & Clark, good; Gus Williams, good; Mr. & Mrs. Harry Thorne & Co., good; Fox & Ward, big; Mrs. Annie Yeamans, good; Mr. & Mrs. Bonnie Thornton, hit; Ward & Curran, scream.
PARK (J. F. Burke, mgr.).—20-22, "London Belles."

BUFFALO.
SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal Monday 10).—Amelia Bingham, excellent; Fred Duprez, humorous; Edwards, Ryan & Tierney, clever; D'Armond & Carter, fine; The Stanleys, ordinary; Connell Trio, fair; Byron & Langdon, hit; Newbold & Glibbin, creditable.

NEW ACADEMY (Henry M. Marcus, mgr.).—Keys, fair; Louise Elliott, clever; Gibson & Ranney, good; Two Alfredos, fair; Ryan & Luden, poor; Dimittsen & Gurvan, thrilling; Rita Redmond, pleasing; Glendower & Marlon, good; Fitzgerald & O'Dell, humorous; Holden & LeClair, fair.

FAMILY (A. R. Sherry, mgr.).—Wm. P. Burt & Co., pleasing; Ames & Corbitt, fair; Grace De Mar, excellent; Duffy & Edwards, good; Joe Ward, humorous; Walman, poor.

FLAZA (Michael Slotkin & Rosings, mgrs.).—Basalan, fair; Thomas & Snow, good; Dunaworth & Walden, clever; Great Mars & Co., good; 23-25, Claud Austin, fair; Jack Irwin Duo, good; Phoebe Snow, excellent; Pealson & Hill, clever.

LAFAYETTE (Chas. Baggin, mgr.).—"Ducklings."
GARDEN (Chas. E. White, mgr.).—"Big Banner Show."

STAR (Peter C. Connell, mgr.).—20-22, Ethel Barrymore, in "The Witness for the Defense"; 23-25, "The Girl in the Taxi."

TECK (Shubert Bros., mgrs.).—May Irwin and "Pinafore" divide week.

LYRIC (John Loughlin, mgr.).—"Rock of Ages."

NOTE.—A. R. Sherry has again taken the reins at the Family theatre, having returned from Indianapolis.

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CAMDEN.

BROADWAY (W. B. McCallum, mgr.).—16-18, Jadoo, weird; Joe Lanihan, good; Chas. A. Clark Co., pleased; May Wentworth, good; Cole & Coleman, fine. 20-22, King Sisters, fair; Jas. H. Licher, recalls; Sam. P. Phillips & Co. (New Acts); Howell & Scott, hit; Nutty McNutts, good. 23-25, Thos. Crady & Co.; Kristoff Trio; Harry Antrim; Five De Waltes; Irmene.

TEMPLE (Fred. W. Falkner, mgr.).—16-18, "The Confession," fair; good business; 27, Phila. Orchestra concert; 21-22, "The Man on the Box"; 23-25, "When a Woman Wills." FRANK SHERIDAN.

CARLISLE.

OPERA HOUSE (Wm. Bretz, mgr.; Nixon & Nurdlinger, agent; rehearsals Monday and Thursday 11).—20-22 Harris Twins, great; 23-25 Mansfield & Clark.
ORPHEUM (Carlisle Amusement Co.).—20-22 Heirakinds, big; 23-25 Weaver & Alburton. MAX.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal 10).—20-21, Chicago Grand Opera Co.; 22-23, Kinemacolor pictures; 24, Harry Lauder.

GRAND (J. H. Michels, mgr.; rehearsal, Monday 10).—Milano Duo and Agnes Mahr & Myckoff, divide honors; Frank Carmen, clever; Warren & Goodwin, pleased; Corbett & Forester, fair; John Philbrick, fair; Marr & Evans, clever.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Alber's Bears, headline; World's Greatest Club Manipulators, fair; Chester & Jones, choice; Karl Hewitt & Co., liked; Pritzkow & Blanchard, good; Guy A. Filck & Co., fair; Rose, Young & Friedman, hit; Leroy & Pearl, funny.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"Girls From Reno."

EMPIRE (E. A. McAdel, mgr.; rehearsal Monday 10).—Ben Welch Burlesquers.

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—"Bohemian Girl."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal Monday 10).—"Rebecca of Sunnyside Farm."

LYCEUM (Geo. Tod, mgr.; Stair; rehearsal Monday 10).—"White Sister."

CLEVELAND (Harry Zinker, mgr.).—Stock.
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DES MOINES.

ORPHEUM (H. B. Burton, mgr.; rehearsal Sunday 10).—Week 13 Marcus & Gattelle, pleased; Goodall & Craig, good; Donovan & McDonald, liked; Color Photography, pleased; Pianophilend Minstrels, good; Delro, scored; Karl Erny & Fitts, pleased.

BERCHEL (Elbert & Getchell, mgr.).—13 Henry Miller in "The Havoc," nice business; 16-17 Harry Blaney in "Across the Pacific," fair business.

COLLISEUM.—13 Sousa's Band, big business.

PRINCESS.—Stock. JOE.

DETROIT.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Bert Leslie, very

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funny; Ed Morton, good; "Ye Colonial Set-tette," splendid; Eddie Leonard & Mabel Russell, big hit; Marrini & Bronski, fine; Fred Tallman, entertaining; Ray & Rogers, amuse; Three Dooleys, clever.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Monday 10).—"Awakening of Buddha," feature; Sully & Hussey, funny; Atlas Troupe, clever; Stephen Grattan & Co., good; W. J. McDermott, laughs; Healey & Mealey, very good.

FAMILY (C. H. Preston, mgr.; U. B. O.).—Dr. McDonald, hit; Charles & Ada Latham, second honors; Stanley Hall, fair; Mira Espey, nicely; Makarenka Duo, splendid; Francis Wood, good; Jack Sanderson, fair; Halley & Noble, hit; Minnie Washburn, fair; Steiner Trio, very good; Vassar & Aiken, good.

COLUMBIA (M. W. Schoenherr, mgr.; Gus Sun, agent).—Dr. Hans Goldschmidt, great; Lizzie Wilson, amusing; R. S. Ewen & Christine, splendid; Howard's Bears, great; Hickville Pair, funny; Zoeller Trio, funny; Fred & Mae Wardell, neat.

NATIONAL (C. H. Hagedorn, mgr.; Doyle, agent).—Willie Zimmerman, great; Knapp & Murray, good; Criscon Italian Trio, high class; Dean & Stevens, funny; Rapiers Players, fair; Arthur, Richards & Arthur, classy; Lottie Wilson, good; Coleman & Mexias, fair.

GARRICK (Richard Lawrence, mgr.; Shubert).—William Hodge.

DETROIT (Harry Parent, mgr.; K. & E.).—20-23 Louis Mann, business fair; 22-25 Chauncey Olcott.

GAYETY (J. M. Ward, mgr.; Eastern).—Al Reeves.

AVENUE (Frank Drew, mgr.).—"Cherry Blossoms."

LYCEUM (A. R. Warner, mgr.).—"The Third Degree," fair business.

MAJESTIC (G. H. Van Demark, mgr.; agent, U. B. O.; Monday rehearsal 12.30).—20-23 Oriole Trio, excellent; Howe & Edwards, good; 22-25 Cardinale Sisters; Pete La Belle & Co.

COLONIAL (Schweppe Bros. mgr.; agent, U. B. O.).—20-23 Claude Austin, good; Thomas & Snow, splendid; La Fèvre & St. John, entertaining; 22-25 Felix, Lloyd & Gibson; Bates & Leighton.

LYCEUM (Lee Norton, mgr.; Reis Circuit).—"Naughty Marietta," large house; 17-18 "Little Miss Kut-up," good business; 20 Helen Lowell in "The Rejuvenation of Aunt Mary," good house; 22 "Baby Mine"; 25 "The Goose Girl"; 26 Killies Band; 26 Dockstader's Minstrels.

MOZART (G. W. Middleton, mgr.; agent, Edward Mearns).—20-25 Stanford & Western Players, large houses.

ERIE
COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agents, Sun & U. B. O.; rehearsal, Monday 10).—Sutton & Sutton, clever; Terry & Elmer, laughs; Duffin-Redcap Troupe, excellent; Hibbert & Warren, big; Rose Naylor's Birds, well trained; Chas. Leonard Fletcher & Co., feature.

PARK—Stock, "St. Elmo," big houses.

MAJESTIC (J. L. Gilson, mgr.).—"Pinafore"; 25, "Rejuvenation of Aunt Mary."

COLUMBIA (A. P. Weschler, mgr.).—"Paid in Full," big house.

HAPPY HOUR (D. H. Connelly, mgr.).—Harry Hoyt, good; La Raub & Scottle, good; Bedford, clever.

ORPHEUM (Winnier & Vincent, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Frank & True Rice, fair; Radie Furman, pleased; Milton & DeLong Sisters, big; R. A. G. Trio, applause; Hugh Herbert & Co., clever; Arthur Deagon, fair; We-No-Nah, sensational; pictures, good.

MAJESTIC (N. C. Myrick, mgr.; agent, Reis).—"4, "Deep Purple," poor house; 15, "Girl of Golden West," good house; 17-18, Thos. E. Shea, good business; 21, Harry Kelly in "His Honor the Mayor"; 22, Imperial.

MOZART (G. W. Middleton, mgr.; agent, Edward Mearns).—20-25 Stanford & Western Players, large houses.

MAJESTIC (N. C. Myrick, mgr.; agent, Reis).—"4, "Deep Purple," poor house; 15, "Girl of Golden West," good house; 17-18, Thos. E. Shea, good business; 21, Harry Kelly in "His Honor the Mayor"; 22, Imperial.

HOOPERSTON
VIRGINIAN (Max M. Nathan, mgr.; agent, M. V. M.).—18-18, Tanell Everett, good; Waldo, pleased; 20-22, Paul Revell; Joseph Derry.

McFERRIN O. H. (Wm. McFerrin, mgr.).—20, "The Chorus Lady."

KANSAS CITY
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GAYETY.—"Robinson Crusoe Girls," well staged.

CENTURY.—"Star Show Girls," one of the most pleasing shows of the season.

GRAND.—"The Soul Kiss," disappointing.

SHUBERT.—Forbes Robertson opened to splendid house, great and strong play.

WILLIS WOOD.—Robert Hilliard, in "A Fool There Was," strong and interesting; Hilliard at his best.

EMPRESS.—Excellent bill; Gerard, Torcat & D'Aliza; Rice & Cady; Seven Aviation Girls; Musical Bentleys; Mr. & Mrs. Wm. Morris; Carcinatti Bros.

ORPHEUM.—Lily Lena, charming; Julius Tannen, good; Three Leightons, strong; "Cheyenne Days," fair; Four Elleys, fair; Rice & Prevost; Delmare & Adair; Paulinetti & Fiquo.

LOS ANGELES
ORPHEUM (Martin Beck, gen. mgr.; agent direct; Monday rehearsal 11).—Week 13 Excellent program; Odvia, hit; Mabelle Adams & Co., went well; Burns & Fulton, clever; Scott & Keane, nice; Billy, pleasing; Rae Brosche & Co., good; Four Venetian Singers, fair.

EMPRESS (D. B. Worley, mgr. S.-C., agent; Monday rehearsal 11).—Week 13 Miller, Eagle & Miller, daring; Charles Batholomew, snappy; Nellie Brewster & Amsterdam Quartet, fine; Hilby, good; M. E. Hart, artistic; Holdover-Nichol Sisters; Charles & Fannie Van; Four Floods.

PANTAGES (Carl Walker, mgr.; agent direct; Monday rehearsal 11).—Week 13 Mme. Marzella, entertaining; Roma Trio, took well; Louis Bates Co., pleasing; The Hitts, catchy; Quibins, good; Great Hugo, dexterous.

GARRICK (J. A. Quinn, mgr.; agent, direct; Monday rehearsal 11).—Week 13 John Rogers, big; Ethel, Canfield, artistic; Edith Mote, excellent.

MAJESTIC (Olivier Morasco, mgr.; Shubert).—Week 13 Lombard Opera Co.; week 20 Sam Bernard.

MASON (W. T. Wyatt, mgr.; K. & E.).—Week 12 "Seven Days."

LYCEUM (Clarence Drown, mgr.; Cort).—Week 13 "Flower of the Ranch"; week 20 Billy Clifford.

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LOUISVILLE
KEITH'S (J. L. Wood, mgr.; agent, Orpheum Circuit).—Chick & Chicklets, good; Elida Morris, very good; Ida O'Day, good; Leo Carlilo, pleased; Al Raynor's Dogs, passable; Helena Frederick & Co., pleased; Five Parrell Sisters, good.

HOLLYWOOD (Simon, mgr.; agent, S. & C.).—Eugene Powers & Co., fine; La Toska, good; Francis Murphy, good; Phil. Bennett, well received; Bennington Brothers, good.

AVENUE (Morton Shaw, mgr.; agent, S. & H.).—"No Mother to Guide Her."

WALNUT (Col. Shaw, mgr.; agent, H. & D.).—Nathan Bickel in "Sardines."

GAYETY (Taylor, mgr.).—"Knickerbocker."

BUCKINGHAM (Horace McCrooklin, mgr.).—Billy Watson Show.

MACAULEY'S (Col. John McCauley, mgr.; agent, K. & E.).—20-22 Mike Fiske in "The New Marriage"; 22-25 Eddie Foy in "Over the River."

MABONIC (Mgr. Shubert).—20-22 "Chocolate Soldier"; 23 Harry Lauder; 25 M. Mikail Mordikin; B. F. Keltha.

J. M. OPPENHEIMER.

LYNN
LYNN (Jeff Callie, mgr.; agent, U. B. O.; rehearsal Monday 10).—Les Montford, good opener; Scotty Provan, nicely; Mysterious Moore, scored; Claud & Fannie Usher, fine; Gordon & Kinley, well received; Chip & Marble, hit; Golden & Hughes, laughs; Bert Melrose, great.

OLYMPIA (Mr. Lord, mgr.; agent, Shedy; rehearsal Monday 10).—"Sportsman's Troubles"; J. K. Emmett & Co.; Warren & Faust; Roder & Lester; Harry Fenn Dalton; Bragg Bros.; Bigelow & Campbell.

CENTRAL SQUARE (Col. Stanton, mgr.; agent, Warren Church).—20-22 Lebars, Henderson & Sheldon; Miller & Russell; McDade & Durand; Ternelles; 23-25 Miss Thoma Ellsey; Yottke & Ellsey; Gerard Bros.; Barrette & Bane.

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MACON
GRAND (D. G. Phillips, mgr.; Shubert).—6, "Excuse Me," capacity business; 10, Dandy Dixie Minstrels, top-heavy house; 18, "Miss Nobody of Starland," large appreciative house; 20, Coburn Minstrels; 22, "Rosary"; 23, "Bohemian Girl"; 24, "White Sister."

BIJOU (J. B. Melton, mgr.).—Sunny Jimmie Leonard; Turkey Boyd; Haley Trio.

PALACE (J. B. Melton, mgr.).—Bert Lewis; Harry Rawley.

LYRIC (Dan Holt, mgr.).—Miss Wingler & Mr. Fagin.

SAVOY (Dan Holt, mgr.).—Joe McAnallan & George Otto.

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POL'S (R. B. Royce, mgr.; K. & E.).—17 Minnie Dupree, "The Indiscreet Mrs. Tyne."

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MAJESTIC (James A. Higler, mgr.).—Whittakers; Eddie Mumford & Frank Thompson, humorous; Alma Youlin, splendid; Six Musical Cutties, great; Carlton, funny; Wm. H. Thompson, fine; Romany Opera Co., good; Gould & Ashley, pleasing; Cole Loose Trio, closed.

CRYSTAL (Ed. Raymond, mgr.).—"The Musical Gerald," clever; Gordon & Gearin, pleasing; Lillian Mortimore & Co., good; Gladys Vance, pleasing; Marks Bros. & Co., funny.

EMPRESS (Wm. Gray, mgr.; S-C; rehearsals Sunday 11).—Pete Dorsey, funny; Princess Roubia Mirof, entertained; Kitty Ross, pleasing; "Four Ball Players," novel; Harry Von Fossen; Mettetti Troupe, sensational.

GAYETY (S. R. Simons, mgr.).—"Harry Hastings Show."

STAR (B. Schoenacker, mgr.).—"Americans."

HERBERT MORTON.

MUNCIE.

STAR (Ray Andrews, mgr.).—agent, Gus Sun; rehearsal Monday 10.30.—Flying Caros, clever; Sylvester & Vance, very good; Williams & Sterling, hit; Walter Law & Co., hit.

GEO. FIFER.

NEWARK.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Coclea & Amato & Co., clever; W. G. Devaux, worthy; Lillian Ashley, entertains; Grant & Hoag, amuse; Stuart Barnes, comical; Three Escarados, novel; "Night in an English Music Hall," good.

NEWARK (George Robbins, mgr.).—"Excuse Me," good trade.

GAYETY (Leon Evans, mgr.).—"Bowery Burlesques."

ARCADE (L. O. Mumford, mgr.).—New & Broad; Millie Fear Parks; Con Halsey; Rhea Sisters; Carroll's Minstrel Co.

LYRIC (agent, U. B. O.).—20-22, "The Ninety and Nine," hit; Eli Dawson, comic; Berriok & Hart, good; Lyric Comedy Four, favorable; Juggling Mathews, clever.

WASHINGTON (Charles Crane mgr.; agent, Fox).—Emily Green & Co., hit; Rose & Ashton, laughable; Jack Lee, scored; Howard & Mason, went well; Mori Bros.; Tracy & Cary, make up enjoyable bill.

COURT (Harold Jacoby, mgr.; agent, Loew).—W. E. Whittle, capital; Veronica Devene, clever; Ethel Whiteside & Picka, hit; Frank Whitman, pleased; Reed-St. John Trio, laughs; Randolphs, scored.

COLUMBIA (Mr. Jacobs, mgr.).—"The Girl of the Streets."

ORPHEUM (Joseph Payton, mgr.).—Stock.

JOE O'BRYAN.

NEW HAVEN.

POL'S (S. E. Poll, prop.; agent, U. B. O.; rehearsal Monday 10).—Paul Dickey & Co., very good; Norton & Maple, original; Musical Maids and Man, entertained; Howard & Howard, fine; Musical Spillers, opened; Nettie Wood, good; Bradna & Derrock, fine.

E. J. TODD.

NORWICH.

AUDITORIUM (J. T. Egan, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11.30).—20-22, Alfredo, big hit; DeVere & Van, very good; Rice & Waters, good.

POL'S (J. W. Rusk, mgr.).—Stock.

F. J. FAGAN.

Wilfred Clarke

Presenting his own sketch, "THE DEAR DEPARTED."
Direction Max Hart

DAINTY WINSOME KEITH'S, Philadelphia
Next Week (Nov. 27)

HAWTHORNE

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NEXT WEEK (Nov. 27) KEITH'S, PORTLAND WEEK DEC. 4, KEITH'S, LYNN

MR. AND MRS. STILLMAN

Nov. 20—AMERICAN MUSIC HALL, 'NEW YORK

NORFOLK.

COLONIAL (Harry B. Hearn, mgr.; U. B. O.; rehearsal 10 Monday).—Moore & St. Clair, good; Four Avollos, very good; Carl McCullough, excellent; Mr. & Mrs. Robyns, excellent; White & Stuart, hit; Hickey's Circus, good; Victoria Four, fair.

MAJESTIC (Otto Wells, mgr.; Norman Jeffries).—Gorgalas Brothers, excellent; Uno Bradley, good; Moulton Trio, fine.

ORPHEUM (Wilmer and Vincent, mgrs.; Norman Jeffries).—Jim Leslie, excellent; Bob & Bertha Hyde, excellent; Imperial Musical Trio, excellent.

ACADEMY (Otto Wells, mgr.).—Kinema-color Pictures, good business.

GRANBY (Otto Wells, mgr.; S. & H.; rehearsal Monday 2).—Bonita & Lew Hearn in "Wine, Woman and Song," good business.

HELLER.

OMAHA.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sunday 10).—"The Three Lyres," scored; Karl Emmer's Pets, excellent; Williams & Segal, entertained; Crouch & Welch, excellent; Hermine Shone & Co., very good; Primrose Four, big hit; Wynne Bros., fine.

GAYETY (E. L. Johnson, mgr.).—"Star and Garter."

KRUG (Chas. L. Franke, mgr.).—"Century Girls."

BOYD (Frank Phelps, mgr.; agent, Shuberts).—20-21 Gertrude Hoffman; 22-25 Aborn English Grand Opera Company.

BRANDEIS (W. D. Burgess, mgr.; agent, Independent).—19-21 Richard Carlo; 22-25 Robert Hilliard.

AMERICAN (Ed. Monahan, mgr.).—Stock.

S. L. KOPALD.

OMONTA.

OMONTA (George A. Roberts, mgr.; agent, Prudential; rehearsals Monday and Thursday 1).—20-22 Gertrude Carlo, hit; These Four Boys, well liked; Johnnie Fields, pleased; 22-25 Koppe & Koppe; Moelectric Wheeler; Nash & Evans. Big business.

DE LONG.

PITTSBURGH.

GRAND (Harry Davis and John P. Harris, mgrs.; Mrs. Gene Hughes & Co.; The Langdons; The Grazers; Al Lawrence; Frey Twins; Marie Fenton; Five Satsudaa.

FAMILY (John P. Harris, mgr.; agent, Morgansters).—Warren, Hatch & Co.; Prince Runtan & Co.; Joyce & Willetta; Walters & Frank; Fritz Euston; Valvans & Treck; Rosetta Rinehart; Brinkleys; Dave Lynn; Morris Rosen.

DUQUESNE (Management of Harry Davis and John P. Harris).—Stock.

GAYETY (Henry Curtzman, mgr.).—"Queens Jardin de Paris."

ACADEMY (Harry Williams).—"Colonial Belles."

ALVIN (John B. Reynolds, mgr.; agent, Shuberts).—Marie Dressler in "Tillie's Nightmare."

LYCEUM (C. R. Wilson, mgr.; agent, Stum & Haviland).—"The Deep Purple."

NIXON (Thomas F. Kirk, mgr.; agent, Nixon-Zimmerman).—"Follies."

M. S. KAUL.

PORTLAND ME.

JEFFERSON (Julius Cahn, mgr.).—22, Relkin's Yiddish Co., 23, "Uncle Tom's Cabin."

KEITH'S (James Moore, mgr.).—Sadium Trio, clever; Princess Elizabeth, hit; Williams & Warner, fine; McCormick & Wallace, funny; Field Bros., good; Gardner & Stoddard, laughing hit; Eddie Ross, riot; Ernesto Sisters, excellent.

PORTLAND (J. W. Greeley, mgr.; agent, Marcus Loew; rehearsal Monday 10.30).—Mignon Bros., immense; Duggan & Raymond, hit; Jaxon & Marguerite, tremendous; Vitale's Band, featured.

CONGRESS (F. Earl Bishop, mgr.; agent, Quigley; rehearsal Monday 10.30).—Thomas Ryan & Co.; Bertina & Brockway; Leonard Kaine; Ed. & Rolle Waite.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; rehearsal Monday 11).—Week 13 Zelaya, feature; Chester's Dogs, excellent; Howard Sisters, clever; Le Clair & Sampson, good; McCarthy & Major, scream; Horner Barnett, treat.

ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 10).—Week 13 Diamond & Nelson, hit; Brown, Harris & Brown, excellent; Six Bracks, clever; Hinton & Wooton, good; Raymond, Burton & Bala, entertaining; McDevitt, Kelly & Lucy, pleased; Ward Baker, good.

EMPRESS (Chas. Ryan, mgr.).—Week 13 Swat Milligan; Kenny & Hollis; The Torleys; Reeves & Bradcomb; Grace Armond; Moore & Palmer.

W. R. BREED.

READING.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Cyelling Cogswells, clever; Gray & Bourke, pleased; Murphy, Whitman & Co., nicely; Aul, Bailey & Burnett, scored.

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Mary Elizabeth

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IN A NOVELTY SINGING AND DANCING SPECIALTY
NEXT WEEK (Nov. 27) AT P. G. WILLIAMS' COLONIAL, NEW YORK

HIPPODROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Monday and Thursday 10.30).—Jack Boyce, liked; Clark & Spear, neat; C. A. Kline & Co., good; Blake's Animal Circus, headline.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday and Thursday 10.30).—Sincclair & Percy Girls, pleased; Billy Morse, laughs; Clark & Francis, good; Signor Valeno & Royal Italian Band, very well received. G. R. H.

RENOVA.
FAMILY (Albright & McCarthy, mgrs.; agent, Prudential; rehearsal Monday and Thursday 8.30).—30-32, Great LeRoy, very good; Marion & Deane, good.

W. M. E. ALBRIGHT.

RICHMOND.
ACADEMY (Lee Wise, mgr.).—Kinemascolor Pictures.

BIJOU (C. I. McKee, mgr.).—"At the Mercy of Tibertus."

COLONIAL (E. P. Lyons, Richmond representative; Norman Jeffries, agent).—Hazel & Hawkins, scream; Ted Warwick, good; Billy Evans & Girls, feature.

LUBIN (M. S. Knight, mgr.; Norman Jeffries, agent).—Thomas Potter Dunne, immense; Catharine Challenger & Co., good; Edgar Berger, pleased.

THEATRO (D. L. Toney, mgr.; Gus Sun & Nordlinger, agents).—Marina Trio, hit; Blanche Irwin, good; Bristol & Warner, applause.

GERSON W. HELD.

ROANOKE.
JEFFERSON (Imador Schwartz, mgr.; Norman Jeffries, agent; rehearsal Monday and Thursday 2).—30-32 Silbert & Silbert, fair; Fred Sanford, excellent; Four Musical Hodges, great; Black & McConne, well liked; 22-25 Jimmie Green; Four Musical Hodges; Harry & Edna Rose; Friendly & Jordan.

GRAND (Harry Kidd, mgr.; Gus Sun, agent).—30-32 Hartford Sisters, fair; Kathryn & Bertrand, did well; Lesser & Lesser, good. T. F. B.

SALT LAKE.
(By Wire.)

ORPHEUM.—"A Romance of the Underworld." Immense; Avon Comedy Four, riot; International Polo Team, hit; Three Hickey Bros., scored; World & Kingston, liked; Lou Derbelle, please; Whole show decided success.

EXPRESS.—Nellie Brewster & Amsterdam Quartet; Robert Fulgura; Four Baltus; Dealma & Mae; Cramer & Ross; Sheek & Dearville.

COLONIAL.—"The Virginian," fair business.

SALT LAKE THEATRE.—23-25, Jeanne Towler, in "The White Sister."

GARRICK.—Stock, "Barriers Burned Away," fine performance, good business.

OWEN.

SAVANNAH.

SAVANNAH (William B. Seeskind, mgr.; K. & E.).—15-16, "Rebecca of Sunnybrook Farm," attendance fair; 17, Ty Cobb, in "The College Widow," good house; 18, "The Rosary," fair attendance; 20-21, Aborn Opera Co.; 22, "Alias Jimmy Valentine."

BIJOU (Henry C. Fourton, mgr.; Wells Circuit; rehearsal Monday and Thursday 2).—18-19, Mann & Stuart, hit; Kane, clever; Crawford & Chapman, good; Great Kleinglat, clever; 20-22, Musical Lovetts, entertaining;

Dan Kelly, funny; Fox & Blondin, exceptional; Sams & Sams, hit; 23-25, Barney First; Huesel & Sylvester; A. Harrington; Andy Rankin. **LIBERTY** (Henry C. Fourton, mgr.; S. & H.).—Week 13, "Beverly of Graustark," excellent.

SAN DIEGO.

EMPRESS (Wm. Tomkins, mgr.; agent, S. C.; Monday rehearsal 10).—Week 13 Four Baltus, good; Robert Fulgura, entertained; Schenck & D'Arville, applauded; De Alma & Mae, artistic; Kramer & Ross, good.

SAVOY (Scott Palmer, mgr.).—Stock.

MIRROR (Fulkerson and Edwards, mgrs.).—Stock.

ISIS (J. M. Dodge, mgr.).—14-15 "Polly of the Circus"; 17-18 "Chorus Lady."

PRINCESS (Fred Ballen, mgr.).—Bowen Bros.; Blondy Robinson; Anker Sisters.

GRAND (F. W. Ruhlow, mgr.).—Louis Morrison Stock Co.; 15-16 Miller Bros 101 Ranch.

L. T. DALEY.

SCHENECTADY, N. Y.

ORPHEUM (F. X. BREYMAIER, mgr.; U. B. O., agent; rehearsal Mondays and Thursday 12).—Devoey & Smirl, took well; Jeanette Childs, fair; Four Rosemary Girls, hit; Thomas & Snow, good; Johnson Duo, good; Four World's Harmonists, took well; Ophelt, fair; Armenta & Burke, good.

MAJESTIC (Miss M. Sheehan, mgr.; Bernstein, agent; rehearsal Monday and Thursday 10).—Grace Sincclair & Co., fine sketch, well received; Pryor & Addison, fair; Dave & La Van, passable; Country Choir, well received; Ehrenthal Bros. & Dutton; Whitman Brothers, good; Sally Brown, good; Lane & Phelps, excellent; Don Ramsey's Harmonists, excellent; Headliner, Aeroplane Ladies, did well.

MOHAWK (Ackerman J. Gill, mgr.).—"The Ginger Girls," good show to large houses; Holliday & Curley in "Painting the Town," fair show to good business.

VAN CURLER OPERA HOUSE (C. G. McDonald, mgr.).—22 "Billy, the Kid" followed by William Faversham in "The Faun," May Irwin, William Collier and Mme. Lipson.

SHREVEPORT, LA.

GRAND (Ehrlich & Coleman, mgrs.; K. & E., agents).—15 "The Echo," good business; 16 "Mutt and Jeff," good showing; 13 Leslie Carter in "Two Women," large houses; 19 Fields' Minstrels, fair business.

MAJESTIC (Ehrlich Brothers, mgrs.; agent, Rodkins).—Miss Loring, fairly; Cardoli, Shatnam & Keating, hit; Sing Fong Lee, big; Blm Bom Br, fine. Business fine.

HOWARD T. DIMICK.

SPRINGFIELD.

POLY (B. J. Breen, mgr.; agents, U. B. O.; rehearsal Monday 10).—College Trio, good; Tom Kyle & Co., did well; Stuart & Marshall, good; "California" (New Acts); W. S. Dickinson, scream; Willard Simms & Co., uproarious; Bertisch, fine.

GILMORE (Robt. McDonald, mgr.).—20-22, "Golden Crook"; 23-25, "Our New Minister." **COURT SQUARE** (D. O. Gilmore, mgr.; Ind.).—20-21, "He and She"; 22, Mme. Schumann Heink; 23, Robert Edson, in "The Arab"; 24-25, Wm. H. Crane, in "The Senator Keeps House." GEO. PRESSL.

ST. JOHN, N. B.

OPERA HOUSE (H. J. Anderson, mgr.).—14-15 Grace George, full houses.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Margaret Breck, George Moon; pictures.

LYIC (Thos. O'Rourke, mgr.).—13-15 Musical Buskicks; 16-18 Cubanola Trio; pictures. L. H. CORTRIGHT.

ST. PAUL.

(By Wire.)
ORPHEUM.—"Schrooge," excellent; Ruby Raymond Co., good; Trio Du Gros, good; Baby Doyle, please; Mullen & Co., please; Wright & Dietrich, very good; Simian Jockey, very good.

EMPRESS.—Ray Dooley, good; James Grady, good; Todd Needs, please; Budd & Clare, pleasing; Merlin, clever; Mary Barley, please.

MAJESTIC.—Detmar Troupe; Nordstrom & Gibbs; Radcliff & Hall; Fred Rivenhall.

PRINCESS.—That Trio, good; Lowell & Estelle Drew, please; Earl Dewey Co., good.

ALHAMBRA.—First half, Gordon & Barber; Spencer & Spencer; Mollie Granger; Elsie Stark Co.; second half, Claremonts; Eva Thatcher; Seinka.

GAIETY.—Central City Quartet; La Pearl; Bogert; Colusun & Pearson.

METROPOLITAN.—James Hackett, good.

GRAND.—Ward & Vokes, reported pleasing.

SHUBERT.—"Belles of Boulevard," very pleasing.

STAR.—"High School Girls."

AUDITORIUM.—22, Sousa.

COLONIAL.—Taken over by Starland Amusement Co., Ltd., for pictures.

SYRACUSE.

GRAND (Charles Plummer, mgr.; Chas. Anderson, res. mgr.; agent, U. B. O.).—Two Heddars, fair; Loney Haskell, over; Three White Kuhns, took well; Henry Horton & Co., please; Barry & Wolford, well received; Wonder Kettle, entertaining; Bessie Wynn, feature; Mechan's Dogs, pleasing.

CRESCENT (John J. Breslin, mgr.).—Dresdner & Prince; Ward & Colhane; Joseph Henley & Co.; MIT Arneman; Eva Allen.

TENRE HAUTE.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10).—Alvin & Kenny, fair; Arthur Connelly, fair; Byrne Gosson Players, hit; McIntyre & Harty, hit; Nace Murray & Girls, please; The Rensselaers, good; Christopher & Ponte, fair; Hoyt Lessig & Co., good; Five Musical Lunds, please; Brookman & Clyde, good; good business.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—15, Imperial Russian Ballets Orchestra, fair business; 16, "Brewster's Millions," fair; 17-19, "The Girl in the Train"; 20-22, "The Light Eternal"; 21 (matinee only), Harry Lauder; 23-25, "Boy Detective"; 26, Eddie Foy.

PARK (Joe Barnes, mgr.).—Dark.

CHRIS.

TORONTO.

REHA'S (J. Shea, mgr.).—Everywife, great production; Callahan & St. George, favorites; Clarice Vance, hit; Cliff Gordon, scream; Grey & Peters, good; Flying Martins, sensational; Tim Cronin, fair.

STRAND (G. Well, mgr.).—Elmer C. Haynes, Helen McDonald.

GAIETY (T. R. Henry, mgr.).—Clark's Runaway Girls.

STAR (Don F. Pierce, mgr.).—"Gay Wild-owa."

ROYAL ALEXANDRA (L. Solman, mgr.).—20-22 "The Gamblers"; 23-25 "The Piper."

PRINCESS (O. B. Sheppard, mgr.).—Frances Starr in "The Case of Becky."

GRAND (A. J. Small, mgr.).—"The Old Homestead."

HARTLEY.

TEBOY.

RAND'S (W. L. Thompson, mgr.; Reis; rehearsal 10).—"The Senator Keeps House" (Wm. H. Crane); 25, "Billy the Kid."

LYCEUM (G. H. Freidman, mgr.; agent, Bernstein; rehearsal 10).—Francesca Redding & Co., very good; Mme. Charmetta, good; Baby's Musical Five, applause; Mann & Frank, fair; others, Ehrenthal Bros. & Dutton and Countess Leontine.

J. J. M.

WASHINGTON.

NATIONAL (W. Rapley, mgr.; K. & E., agent).—Mme. Nadimova in "The Mariottes."

ELLASCO (W. S. Taylor, mgr.; Shuberta, agent).—"Peggy," big business.

COLUMBIA (E. Berger, mgr.; Independent agent).—"The Fortune Hunter," S. R. O.

ACADEMY (J. Lyons, mgr.; S. & H., agent).—Mayme Gehrus in "The Three Twins."

GAIETY (Geo. Peck, mgr.).—"The Social Maids."

LYCEUM (A. C. Mayer, mgr.).—"Darlings of Paris."

CHASES (H. W. De Witt, mgr.; U. B. O., agent; rehearsal Monday 10).—Nine Bella, headline; Du Callon, clever; Thos. P. Meier & Co., applause; Moore & Haeger, second honors; "Silvers," amused; Kate Ellmore, well received; Palfrey, Barton & Brown, laughs.

IMPERIAL (McKeon, mgr.; Low, agent; rehearsal Monday 10).—"The Mayor and the Manicure," headline; Three Foresta, hit; Tom & Stacia Moore encores; Roubie Simms, clever; Lester & Kellott, well received; Woodford's Dogs, amused.

CASINO (W. Kirby, mgr.; Galadki, agent; rehearsal Monday 10).—Herman Lieb & Co., hit; Holden & Barron, second honors; Gus Leonard, encores; Billie Fay, favorable impression; Hall Bros., well received.

COSMOS (A. J. Brylawski, mgr.; Jeffries, agent; rehearsal Monday 10).—Rough Riders Band and Henry Hargrave & Co., honors; Stewart, Desmond & Co., laughs; Baby Virginia & Elsie McNally, clever; Goodwin Bros., scored; Elsie Wentworth, clever.

W. KERRY BOWMAN.

WILMINGTON.

GARRICK (W. L. Dockstader, mgr.; agent, U. B. O.).—20-25, Mr. & Mrs. Stuart Darrow, clever; McGarvey, good; Morrissey & Hanlon, good; Chas. Miller & Co., good; Laura Guerite, big hit; John B. Hymer & Co., big; Marie Russell, big; Flying Wards, good.

AVENUE (A. J. Edwards, mgr.).—Stock.

WILLIAMS.

YOUNGSTOWN.

PARK (L. B. Cool, mgr.; Felber & Shea).—Selbini & Grovini, fine; Jack Atkins, good; Powell, Howard & Co., excellent; Claudius & Scarlet, hit; Lawrence & Thompson, funny; Great Santell, good.

PRINCESS (Charles E. Smith, mgr.; agent, Gus Sun).—Morie & Scome, good; Harry Sigman, pleasing; Stanley & Scanlon, entertaining; Mattie Boorum & Co., good.

GRAND (Jos. Schagrin, mgr.).—22, "Pinafore," capacity.

C. A. LEEDY.

A NEW COMER—THAT'LL MAKE SOME OF THE OTHERS SIT UP AND TAKE NOTICE

RAE SAMUELS

Doing 5 and 6 Songs, and Singing
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"LET'S MAKE LOVE WHILE THE MOON SHINES"
"WHEN I WOKE UP THIS MORNING"

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ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

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Bennett Florence Belles of Boulevard B R
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Brooks & Jennings 361 West Bronx N Y
Brooks & Ward Washington Boston
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Brown & Wilmet 71 Glen Maiden Mass
Brown Will Sam Devere B R
Bryant Mae Bway Galety Girls B R
Brydon & Hanlon 38 Cottage Newark
Bryson James Folies av Day B R
Buckley Joe Girls from Happyland B R
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Burke Minnie Trocadero B R
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Chubb Ray 197 Spruce Scranton Pa
Chunne Four 19 Loughborough Rd London
Church City Four 149 Weirfield Bklyn
Clairmont Josephine & Co 246 W 133 N Y
Clare & West 129 Bridge Bklyn
Clark Floretta 10 Lambert Boston
Clark Mull Sam Devere B R
Clark & Duncan 120 W 30 N Y
Clark & Ferguson 131 Phelps Englewood
Claton Sisters 335 1/2 E av Nashville Tenn
Claus Radcliffe & Claus 1649 Dayton av St P
Clear Chas 459 W 122 N Y
Clemento & Miner 39 W 9 New York
Cliff & Cliff 4106 Artesian Chicago
Clifford Dave B-173 E 103 N Y
Clifford Jake Trocadero B R
Close Bros 41 Howard Boston
Codan & Clifford 21 Adams Roxbury Mass
Cole Billy 19 4 av Bklyn
College Trio Polia Hartford
Collins Jas J Star & Garter B R
Collins Eddie 5 Reed Jersey City N Y
Colonial Septette Temple Rochester
Compton & Plumb 2230 Emerson av Minneap
Conn Richard 301 W 109 N Y
Connors Jimmy Social Maids B R
Connolly Bros 1195 N 24 Philadelphia
Conroy & Le Maire Alhambra N Y
Conway Jack Star & Garter B R
Cook Geraldine 675 Jackson av N Y
Cooke & Two Rotherbs Orpheum Budapest
Corbett & Forrester 71 Emmet Newark N J
Corin Joel P Queens Jardin de Paris B R
Cornish Wm A 1195 N 24 Philadelphia
Costello & Le Croix 132 Ewing Kansas City
Cota El 905 Main Wheeling W Va
Cottrell & Carew O H Winona Minn
Coyle & Murrell 2337 Vernon av Chicago

Crawford & Delaney 110 Ludlow Bellefontaine
Cree Jessica 77 Josephine av Detroit
Cressy & Dayne Temple Detroit
Cromwells 6 Danecroft Gardens London

DICK CROLIUS

Slang Prince Supreme in "Shorty's Elevation"
ORPHEUM CIRCUIT.

Cross & Josephine Garrick Chicago Indef

CROUCH AND WELCH

Next Week (Nov. 27), Orpheum, Sioux City.
Direction, M. S. BENTHAM.

Cunningham & Marion Orpheum Portland
Curson Sisters 317 Adele av Jackson Miss

Dacre Louis Folies of Day B R
Daley Jas E Gay Widows B R
Dale Johnnie Belles of Boulevard B R
Dale Josh 144 W 141 N Y
Dale & Harris 1610 Madison av N Y

DALE AND BOYLE

UNITED TIME.
Direction, Alf. T. Wilton.

Dalton Harry Fen 175 Irving av Bklyn
Daly & O'Brien Tivoli Sydney Australia
Damsel Frank Gay Widows B R
Dausberry Peggy 562 1/2 30 Portland Ore
Davenport Blanche Taxi Girls B R
Davis Hazel M 2528 La Salle Chicago
Davis Mark Rose Sydell B R
Davis & Cooper 1920 Dayton Chicago
De Costa Duo 413 Poplar Phila
De Forest Corinne Moulin Rouge B R
De Grace & Gordon 223 Liberty Bklyn
De Hollis & Valora Singapore India
De Leo John B 718 Jackson Milwaukee
De Mar Rose Queens Jardin de Paris B R
De Mar Zella Knickerbockers B R
De Mario Siddell Bucarest Romania
De Milt Gertrude 218 Sterling pl Bklyn
De Vere & Roth 549 Beiden av Chicago
De Witt Burns & Torrance Sto Circuit Eng
De Wolf Linton & Lanier Belles Blvd B R
De Young Tom 184 E 112 N Y
Dean Jack Robinson Crusoe Girls B R
Dean Lou 452 2 av Niagara Falls
Dean & Sibley 455 Columbus av Boston
Deery Frank 304 West End av New York
Delmar Jennie Bway Galety Girls B R
Delmar & Delmar 94 Henry N Y
Delmore & Onelma 487 W 48 N Y
Delton Bros 361 W 38 New York
Demascos Trio Circuit England
Demonic & Belle Englewood N J
Deveau Hubert 364 Prospect Place Bklyn
Diamond Four Pantages Tacoma
Dickerson & Libby World of Pleasure B R

JIM DIAMOND

Next Week (Nov. 27), Orpheum, San Francisco

Debs Wilbur Social Maids B R
Dodd Emily & Jessie 201 Division av Bklyn
Doherty & Harlowe 428 Union Bklyn
Donaghy G Francis 219 55 Bklyn
Donald & Carson 216 W 103 N Y
Donner Doris 243 Lincoln Johnston Pa
Dooley Ray & Co Empress Duluth
Dooleys Three Temple Rochester
Dorsch & Russell Vaudeville Evanston Ill
Doss Billy 102 High Columbus Tenn
Dow & Lavan 998 Cauldwell av New York
Downey Leslie 3712 Michigan Chicago
Doyle & Fields 2248 W Taylor Chicago
Drew Dorothy 377 1/2 av New York
Drew Lowell B Star Ford N Y
Drew Virginia 2225 Michigan av Chicago
Du Barry & Leigh 3511 Beach av Chicago
Du Bois Great & Co 80 N Wash av Bridgept
Duffy Thos H 4636 Virginia av St Louis

DUNEDIN TROUPE

Stoll Tour, England.
JAMES E. DONEGAN, Mgr.

Dunn Arthur F 3051 E 14 Cleveland
Dunn Chas Robinson Crusoe Girls B R
Duprez Fred Sheas Toronto
Durbeyle Leo Orpheum Denver

Eagon & D'Arville Daytonia Htl Dayton O
Early John Sam Devere B R
Eddie Jennie Cracker Jacks B R
Edgardo & Martine 532 N Howard Baltimore
Edmund & Gaylor Box 39 Richmond Ind
Edythe Corinne 325 S Robey Chicago
Eldridge Press Polia New Haven
Elliott L C 36 Baker Detroit
Elson Arthur 456 E 149 N Y
Elton Jane 244 W 116 N Y
Elwood Perry & Downing 934 Harlem av Balto
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Englebreth G W 3315 Highland av Cincinnati
English Lillian Queens Jardin de Paris B R
Esmanh H T 1234 Putnam av Bklyn

KATE ELINORE

SAM WILLIAMS

Next Week (Nov. 27), Hippodrome, Cleveland.
Week Dec. 4, Orpheum, Montreal.
Direction Max Hart.

Eape & Roth Orpheum Peoria Ill
Evans Bessie 3701 Cottage Grove av Chicago
Evans Emila & Evans 3546 7 av N Y
Evans & Lloyd 933 E 12 Brooklyn
Evelyn Sisters 265 St James Pl Bklyn
Evers Geo 310 Loosya San Antonio
Ewing Charlie 514 W Oconee Fitzgerald Ga

Fairchild Sisters 330 Dixwell av New Haven
Falls Billy A & Virginia av Gates N Y
Farr Frances Gay Widows B R
Farrell Taylor Trio Taxi Girls B R
Fay Two Coleys & Fay Temple Detroit
Fenner & Fox 413 Van Hook Camden N J
Ferguson Dick 68 W 42 Bayonne N J
Ferguson Frank 704 W 150 N Y
Ferguson Joe 127 W 38 N Y
Ferrard Grace 3716 Warsaw av Chicago
Field Bros Grand Syracuse
Fields Nettle 6302 S Halsted Chicago
Fields and Hanson Orpheum Lima O
Fields & La Adella Majestic Sioux Falls S D
Finn & Ford 350 E 12th Winthrop Mass
Finney Frank Trocadero B R
Fittsimmons & Cameron 5609 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Flynn Frank D 65 W 123 N Y
Follette & Weeks 1334 Gates av Bklyn
Forbes & Bowman 201 W 112 N Y
Force Johny 800 Edmondson Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Cozy Corner Girls B R
Fordyce Trio Orpheum Reading Pa
Formby Geo Waltham House Wigan Eng
Foster Billy 3316 Centre Pittsburg
Foster Phyllis Darlings of Paris B R
Fowler Kate 234 W 96 N Y
Fox Florence 173 Filmore Rochester
Fox & Summers 517 10 Saginaw Mich
Fox & Ward Polia New Haven
Foyer Eddie 9930 Pierrepont Cleveland
Francis Paul Queens Jardin de Paris B R
Francis Willard 67 W 153 New York
Francisco 343 N Clark Chicago
Franks Sisters Miss New York Jr B R
Frans Sig & Edythe Taxi Girls B R
Fredericks Musical Victoria Charleston S C
Frevoll Harlem O H New York
Frey Twins Keitha Columbus O
Frobel & Ruge 314 W 33 New York

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 392 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardner Eddie Lyric Danville Ill
Gardner Georgia 4646 Kenmore av Chicago
Gardner & Stoddard Maryland Baltimore
Garfield Frank Passing Parade B R
Gass Lloyd Broadway Galety Girls B R
Gaylor Chas 762 17 Detroit
Gehrue Emma Girls from Happyland B R
George Stella Girls from Happyland B R
Germane Anna T 25 Arnold Revere Mass
Gilden Sisters 316 Schuykill av Pottsville Pa
Giles Alpha Star Show Girls B R
Gins & Le Moine 1418-32 Des Moines
Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Godfrey & Henderson 173 W 45 N Y
Goforth & Doyle 351 Halsey Bklyn
Good Max 5 Alden Boston
Goodall & Craig 146 W 32 N Y
Goodman Joe 3935 N 1 Philadelphia

W. V. M. A. Exclusively
J. GOODRODE
Direction, A. E. MEYERS

Goodrode J O H Kansas City
Goodwin Shirley Girls from Happyland B R
Gorden Geo F Girls from Happyland B R
Gorden Paul Empire London Indef
Gordo El 1211 Bway N Y
Gordon Ed M 6116 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 34 So Locust Hagerstown Md
Gordon & Marx Orpheum Memphis
Goss John 23 Sawyer Haverhill Mass
Gottlob Amy 600 N Clark Chicago
Goyt Trio 256 Willow Akron O
Grady Bill Empress Duluth
Graham & Randall Majestic Dubuque Ia
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1933 Birch Joplin Mo
Green Winifred 162 W 65 N Y
Gremmer & Melton 1437 S 6 Louisville
Griffith J P Trocadero B R
Griffith Myrtle E 5805 Kirkwood av Pittsburgh
Griffith Marvelous 13 W Eagle Buffalo
Griffs & Root 1328 Cambria Philadelphia
Grimes Tom & Co Williamstown N J
Grossman Al 533 North Rochester
Gruber & Kell 317 Av Flit Mich
Guilfoyle & Charlton 303 Harrison Detroit

Hall Alfred Queens Jardin de Paris B R
Hall & Pray 50 Columbia Swampscott Mass
Hall & Briscoe 56 Orchard Norwich Conn
Halls Dogs 111 Walnut Revere Mass
Halpern Nan 1631 17 av Denver
Haleon Boys 31 E 38 N Y
Halton Powell Co Colonial Indianapolis Indef
Hamilton Estella Family Lafayette Ind
Hampton & Basset 627 Poplar Cincinnati
Hanes G Scott 313 Rittner Phila
Hansone & Co 1057 Tremont Boston
Hanvey Lou 553 Lenox av New York

When answering advertisements kindly mention VARIETY.

CHAS. HARRIS

"The 1st Century Girl."
Playing W. M. A.
Direction, JAMES PLUNKETT.

Harkins Geo Taxi Girls B R
Harper Annette Girls from Happyland B R
Harrigan Harry Star Show Girls B R
Harrington Bobby Girls from Missouri B R
Harris Murray Belles of Boulevard B R
Harris & Randall Palace Htl Chicago
Harrity Johnnie 708 Harrison av Scranton
Hart Stanley Warda Hyman Los Angeles indef
Hart Maurice 166 Lenox av N Y
Hartman Gretchen 331 W 135 N Y
Harvey De Vora Trio Trenton N J
Haskell Loney Keltha Toledo
Hatches 47 E 132 New York
Hathaway Madison & Mack 335 W 96 N Y

E. F. HAWLEY AND CO.

"THE BANDIT."
Next Week (Nov. 27), Greenpoint, Brooklyn.
EDW. S. KELLER, Rep.

Hawthorne Hilda Keltha Philadelphia
Hayes Frank Social Maids B R
Hayes Gertrude Follies of Day B R
Hays Ed C Vogels Minstrels
Hayman & Franklin Palace Burmah Eng
Hazard Lynne & Bonnie Gayety Ottawa Ill
Heara Sam Follies of Day B R
Hearn & Rutter Liberty Carry Pa
Heather Josie Orpheum Oakland
Hebron Marie Majestics B R
Hedders Two Orpheum Harrisburg
Heid & La Rue 1335 Vine Philadelphia
Henderson & Thomas 327 W 40 N Y
Henella & Howard 445 N Clark Chicago
Henry Dick 307 Palmetto Brooklyn
Henry Girls 3336 So 17 Philadelphia
Henry 423 E 132 N Y
Herberts The 47 Washington Lynn Mass
Herman & Rice 333 E 36 N Y
Herr Nondie Box 66 Wilmr Pa
Hers Geo 333 Stone av Scranton

HEUMAN TRIO

A Novelty on Wheels.
Next Week (Nov. 27), Murray Hill, New York.

Heywood Great 43 Clinton Newark
Hicker Bonnie Follies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 516 E 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hinson Robt Sam Devere B R
Hilton Dave Moulin Rouge B R
Hilton Marie Follies of Day B R
Hines & Fenton 151 W 63 N Y
Hines & Remington Harrison N Y
Hoffman Dave 2341 E Clearfield Phila
Holden & Harron Wilson Baltimore
Holman Bros 514 Lake Cadillac Mich
Holman Harry & Co Broadway Camden N J
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Homan & Helm 123 Lockwood Buffalo
Hood Sam 781 Florence Mobile Ala
Hoover Lillian Belles of Boulevard B R
Hopp Fred 336 Litwak av Newark N J
Horton & La Triska Orpheum Portland
Hotaling Edward 557 S Division Grand Rap

HOWARD

THE FINISHED VENTRILOQUIST.
Next Week (Nov. 27), Dominion, Ottawa.
Representatives, MURKIN & FELL.

House Carl C 409 Cadillac av Detroit
Howard Jack Com Corner Girls B R
Howard Katherine Follies of Day B R
Howard Bro Majestic Dallas Tex
Howard Emily 444 N Clark Chicago
Howard Comedy Four 933 S av Bklyn
Howard Harry & Mae 323 S Peoria Chicago
Howard Bernice 3009 Calumet av Chicago
Howard & Howard Sheas Buffalo
Hoyt Edward N Palmra N Y
Hoyt & Stark 15 Bancroft pl Bklyn
Hughes Mrs Gene & Co Lyric Dayton O
Hughes Musical Trio Keltha Cincinnati
Huibert & De Long 4416 Madison Chicago
Hurley F J 153 Magnolia av Elizabeth N J
Hyatt & Le Nore 1612 W Lanvale Baltimore
Bynde Beanie 515 Pearl Buffalo

Ingle & Reading 193a Bower Jersey City
Ingrams Two 1364 Story Boone Ia
Islen Sisters Lynn Mass
Ireland Fred Majestics B R
Irving Pearl Indian Lane Canton Mass
Irwin Flo 327 W 45 N Y
Irwin Ferdinand 24 Horton Fall River

Jacobs & Sargent Geo & Atkins av Pittsburgh
Jeffries Tom 359 Bridge Bklyn
Jennings Jewell & Barlow 3343 Ari'g'n St L
Jess Johnnie Cracker Jacks B R
Jewell Mildred & Alden Boston
Jewella Manikins Keltha Providence
Johnson Great 357 W 37 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnson Bro Johnson 6345 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstons Musical Hip London indef
Jones & Rogers 1351 Park av N Y
Jones Maud 50 W 135 N Y
Jones & Gaines 412 W 55 N Y
Jones Kohl & Whalen 5119 Hazel av Phila
Julian & Dy Orpheum Harrisburg
June & Wells 511 E 78 N Y

Kaufmans 340 E 35 Chicago

Keatons Three Hammersteins N Y
Keeley Bros 5 Haymarket Sq London
Keeley & Parks Crescent Syracuse
Kellam Lee & Jessie Family Buffalo
Kelley & Wentworth Columbia St Louis
Kelly Walter C Colonial N Y
Kelsey Sisters 4233 Christlania av Chicago
Kenna Chas Miles Minneapolis
Kennedy Joe 1131 N 3 Knoxville Tenn
Kenney & Hollis Empress San Francisco
Kent Marie Follies of Day B R
Kenton Dorothy Felix Portland Htl N Y
Kieppier Jess Trent Trenton N J
Kearney Rose 453 W 104 N Y
Kilder Bert & Dor 334 Santa Clara Alameda
King Bros 311 4 av Schenectady
Kitamura Pearl Sam Philadelphia

MAZIE KING

Orpheum Circuit.

Klein & Clifton Grand Knoxville
Klein Ott & Nicholson 261 W 34 New York
Knight Bros & Sawelle 4450 Sheridan rd Chic
Koehler Grayce 5050 Calumet Chicago
Koier Harry Queens Jardin de Paris B R
Koners Bros Apollo Vienna
Kuhns Three White Shubert Utica

Lacey Will 1516 Capitol Washington
Laight Pearl Sam Devere B R
Lake Jas J Knickerbockers B R
Lamont Harry & Flo 30 Clinton Johnstown NY
Landis & Knowles Garrick Ottumwa Ia
Lane Godwin & Lane 5713 Locust Phila
Lane & Ardell 149 Alexander Rochester
Lane Eddie 305 E 73 N Y

THE LANGDONS

in
"A Night on the Boulevard"
Always a laughing HIT
ALBEE, WALKER & EVANS, Mgrs.
Next Week (Nov. 27) Kelth's, Providence

Langdons Kelth's Providence
Langman Joe 192 S 41 Phila
Langsaw Ward E 333 Schaefer Bklyn
La Centre & La Rue 3461 3 av N Y
LeClair & West Vaudeite Shawneetown Ill
La Mase Trio Orpheum Budapest
La Mases Musical 323 S Baraboo Wis
La Nole Ed & Helen 4 Mill Troy N Y
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 31 Lillie Newark
La Tell Bros Empire Red Bank N J
La Toska Phil 135 W 32 Los Angeles
La Tour Irene 34 Atlantic Newark N J
Larriev & Le 35 Shuter Montreal
Lashe Great 1411 Kater Phila
Laurent Bert 3 Platt pl Scranton
Lauren Cross Co Orpheum Rockford Ill
Lawrence & Edwards 1140 Westm'r Provid'ce
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 353 E Indiana St Charles Ill
Le Bages 316 S Milwaukee
Le Roy Lydia Follies of Day B R
Le Roy Geo 35 W 115 N Y
Le Roy Vic 333 Everett Kansas City Kan
Le Roy & Adams 1813 Locust av Erie Pa
Leahy Bros 359 East av Pawtucket R I
Leberg Phil & Co 324 Tremont Boston
Lee Alice Moulin Rouge B R
Lee Audrey Girls from Happyland B R
Lee Rose 1040 Broadway Bklyn
Lehr Corinne Star & Garter B R
Leipzig Columbia St Louis
Lenox Cecil Trocadero B R
Lensa 1914 Newport av Chicago
Leonard Gus 350 Manhattan av N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leoni Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Leslie Genie 361 Tremont Boston
Leslie Frank 124 W 139 N Y
Lester & Kellett 213 Fairmount av Jersey City
Levering G Wilbur Follies of Day B R
Levy Family 47 W 132 N Y
Lipson Chas Girls from Happyland B R
Lingermans 705 N 5 Phila
Linton Fred Taxi Girls B R
Linton Tom Keltha Lowell
Livingston Murray 330 E 143 N Y
Lloyd & Gastano 104 E 61 N Y
Lockhart & Luddy 333 W 135 N Y
Lockwoods Musical 133 Cannon Poughkeepsie
Lois & Love 3914 3 Bklyn
London & Riker 32 W 98 N Y
Londons Four Orpheum Duluth
Longworths 8 Magnolia av Jersey City
Lorch Family Orpheum New Orleans
Lowe Musical 37 Ridge av Rutherford N J
Luce & Luce 336 N Broad Phila
Luckie & Yosat Empress Spokane
Lynch Gertrude Sam Devere B R
Lynch Jack 32 Houston Newark
Lynch Hazel 355 Norwood av Grand Rapids
Lynn Louie Star Show Girls B R

Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 1934 Ohio Chicago
Mack & Walker Sheas Buffalo
Madden & Fitzpatrick Majestic Houston Tex
Mallory Dennis 11 Glen Morris
Manning Frank 356 Bedford av Bklyn
Manning Trio 154 N Wanamaker Phila
Mantell Harry Trocadero B R
Mantella Marlonettes 416 Elm Cincinnati
Marine Comedy Trio 137 Hopkins Bklyn
Mario Aldo Trio Orpheum Winnipeg
Marsh Chas 305 14 Milwaukee
Marsh Harry Taxi Girls B R
Martha Mlle Savoy Atlantic City

Martine Carl & Rudolph 457 W 57 N Y
Marx Bros & Co Franklin Chicago
Mason Harry L Star & Garter B R
Matthews Eloise Star & Garter B R
Matthews Mabel 3321 Burling Chicago
Mayne Elizabeth 1233 S Wilton Phila
McCann Garaldine & Co 704 Park Johnstown
McCarthy & Barth 3901 Missouri av St Louis
McConnell Sisters 1347 Madison Chicago
McCormick & Irving 313 Av O Bklyn
McCune & Grant 686 Benton Pittsburgh
McDermott Harry Star & Garter B R
McDonald & Governeaux 333 Maxwell S'p'ne
McGarry & Harris 531 Palmer Toledo
McGuire Tuts 69 High Detroit
McIntyre Wm J Follies of Day B R

JOCK MCKAY

With Lulu Glaser in "Miss Dudleack."
Management, WERBA & LUESCHER.
Vaudeville Manager, Pat Casey.

McLain Sisters 33 Miller av Providence
McNallys Four Majestics B R
McNamee 41 Smith Poughkeepsie
MacNeel Jas Charlottetown Canada
McNutt Nutty 370 W 39 N Y
McWaters & Tyson 471 60 Bklyn
Melrose Ethel & Ernest Bway Gaiety Girls B R
Mendelsohn Jack Pat Whites Gaiety Girls B R
Merodith Sisters 163 W 65 N Y
Merrick Tom Midnight Maidens B R
Methen Sisters 13 Culton Springfield Mass
Meuther & Davis 242 E 86 N Y
Meyer David 1534 Central av Cincinnati
Miles P W Majestics B R
Millard Bill & Bob Majestic Cedar Rapids Ia
Miller Wilson 732 President Bklyn
Miller & Mack 3641 Federal Phila
Millman Trio Palace London indef
Mills & Moulton 38 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Banner B R
Milton & De Long Sisters 5 Av N Y
Minstroj Four Majestic Madison Wis
Minta & Palmer 3313 N Park Phila
Mikel Hunt & Miller 103 14 Cincinnati
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Majestics B R
Moorer Harry 34 Bymer Delaware O
Montambo & Bartell 60 E Liberty Waterbury
Moore Geo W 316 Cedar Phila
Moore & St Clair Bijou Phila
Morette Sisters Orpheum Fairfield Ia
Morgan Bros 2535 E Madison Phila
Morgan King & Thompson Sis 603 E 41 Chic
Morin Sisters Bowery Burlesquers B R
Morris & Wortman 32 N La Altona Pa
Morris & Kramer 1306 St Johns pl Bklyn

4 Mortons 4

Morton Harry Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Mozarts 63 Morse Newton Mass
Muley Eddie Bway Gaiety Girls B R
Mulford Arthur Proctors Amsterdam N Y
Mull Eva Girls from Missouri B R
Mullen & Correll Orpheum Minneapolis
Muller & Stanley 31 W 132 N Y
Murphy Frank Girls from Missouri B R
Murray Harriet Girls from Happyland B R
Murray & Stone Pastime Lewiston Me
Musikagirls Orpheum New Orleans

Nearby Biles & Rose 459 E Main Bridgeport
Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Oswald & Borge 150 E 133 N Y
Nelusco & Levina American Davenport Ia
Nevaros Three 394 12 av Milwaukee

PAUL NEVINS and RUBY ERWOOD

UNITED TIME.
Week Dec. 2, Poli's Bridgeport.

NEWELL AND NIBLO

The International Instrumentalists
Next Week (Nov. 27), Empress, Tacoma.

Newhoff & Phelps 12 W 117 N Y
Newman Val & Lottie Knickerbockers B R
Nibbe Ed & Mike Moulin Rouge B R
Nichols Nelson Troupe Majestic Little Rock
Nicoll Florence Rose Sydel B R
Noble & Brooks Saratoga Htl Chicago
Nonette 617 Flatbush av Bklyn
Norton C Porter 6243 Kimbark av Chicago
Nowak Casper 1307 N Hutchinson Phila
Nowlin Dave Fantages Vancouver
Nugent Jas Majestics B R

O'Brien Ambrose Social Maids B R
O'Connor Trio 704 W Allegheny av Phila
O'Connor Sisters 776 S av N Y
O'Dell & Gilmore 1145 Monroe Chicago
O'Donnell J R 123 E 134 N Y
O'Haus Edward Follies of Day B R
Omar 353 W 34 N Y
O'Neill Emma Bway Gaiety Girls B R
O'Neill Trio Bijou Phila

O'Neill & Regency 593 Warren Bridgeport
Orloff Troupe 305 E 57 N Y
Ormsbell Will Follies of Day B R
Ormsby Geo Follies of Day B R
Orr Chas F 131 W 41 N Y
Otto Elizabeth Folly Oklahoma City
Owens Dorothy Mae 3047 90 Chicago
Owens The 48 Kinsel av Kenmore N Y

Pape Herman G Morrison Htl Chicago
Parker & Morrell 137 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parvis Geo W 3534 N Franklin Phila
Patterson Sam 39 W 133 N Y

PAULINE

This Week (Nov. 30) Greenpoint.
Address 540 W. 113th St., New York.

Pearl Marty 32 Marcy av Bklyn
Pearl & Bogart 635 Solome av Springfield Ill
Pederson Bros 635 Greenbush Milwaukee
Pendleton Sisters 616 Columbus Av N Y
Pepper Twins Lindsay Can
Percival Walter & Co Saratoga Htl Chicago
Peter the Great 423 Brimfield av Hoken N J
Peters & O'Neill 6330 Wayne av Chicago
Peyer Dave Bway Gaiety Girls B R
Phillips Mondane Empress Portland
Phillips Samuel 310 Clason av Bklyn
Phillips Sisters Bouffes Moscow Russia
Piccolo Midgates Box 21 Phenicia N Y
Pickens Arthur J Follies Springfield
Pierson Hal Girls from Happyland B R
Pillard Henrietta Social Maids B R
Pisano & Bingham 50 Christie Gloverville
Potter & Harris 6330 Wayne av Chicago
Powers John & Jessie Darlings of Paris B R
Powers Elephanta 145 Forest av N Y
Primrose Four Orpheum Des Moines
Proctor Sisters 1113 Halsey Bklyn
Propp Anna Follies of Day B R
Pugot Geo E Peoples Phila

Queer & Quaint Star Show Girls B R
Quinlan Jones 444 N Clark Chicago

Raceford Roy 507 W 179 N Y
Radcliffe Ned Sam Devere B R
Rawls & VonKaufman Colonial Lawrence Mass
Raycob H Alibi Social Maids B R
Raymond Great Bombay India indef
Raymond Clara 141 Lawrence Bklyn
Raymond Ruby & Co Orpheum Duluth
Raymond Burton & Bain Orpheum Oakland
Raymore & Co 147 W 95 N Y
Reded & Hilton Midnight Maidens B R
Redford & Winchester Her Majesta Sydney
Redmond Trio 351 Halsey Bklyn
Redner Thomas & Co 973 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 325 E 60 Los Angeles
Reeves Alf Empress Los Angeles
Reid Sisters 46 Broad Elizabeth N J
Remington Mayme Gerard Htl N Y
Renalles The 3044 Sutter San Francisco
Reno Great & Co Vaudeville Altoona Kan
Rensette & La Rue 3331 50 Hicks Phila
Reese Len 621 Cherry Phila
Reynolds Francis T Miss New York Jr B R
Reynolds Nonie Star & Garter B R
Rhoads Marlonettes Orpheum Zanesville
Rich Geo Star Show Girls B R
Rich & Howard 314 E 19 N Y
Richards Great Sheas Buffalo
Riley & Lipus 25 Flat Dayton O
Rio Al C 330 W 145 N Y
Ripon Alf 646 E 37 N Y
Ritter Nat 65 Lowell Boston
Rivers & Rochester Grand Rutland Vt
Robbins & Trenaman 459-10 Bklyn
Roberts Edna Majestics B R
Roberts C E 1551 Sherman av Denver
Roberts & Downey 36 Lafayette Detroit
Robinson Chas Robinson Crusoe Girls B R
Robinson Wm C 3 Granville London
Roeder & Lester 314 Broadway Buffalo
Rogers & Mackintosh 3 Claremont pl M'telrNJ
Roiler Henry 91 Trenton East Boston
Ro Nero 412 S George Rome N Y
Roode Claude M Grand Pittsburg
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 135 W 43 N Y
Rosenthal Don & Bro 151 Champlain Roch'atr
Ross Kittle Unique Minneapolis
Ross Frank Trocadero B R
Ross Sisters 65 Cumberland Providence
Ross & Lewis Palace Belfast Eng
Rossis Musical Novelty 218 W 48 N Y
Rother & Anthony 3 Patterson Providence
Royal Italian Four 654 Reese Chicago
Russell Fred Girls from Missouri B R
Russell May Pat Whites Gaiety Girls B R
Russell & Held Hip West Bronck Eng
Rutledge Pickering & Co Auditorium Manchester

THOS. J. RYAN-RICHFIELD CO.

Week Dec. 4, Poli's, New Haven.

Sabel Josephine Hoffman House N Y

SALERNO

JUQUER.
BOOKED WILD.
United Time.

Savoy Lucille Electric White Plaine N Y
Scanlon W J 1591 Vinewood Detroit
Scarlet & Scarlet 913 Longwood av N Y
Schillin Abe 28 Ridgewood av Newark
Schilling Wm 1006 E Lanvale Baltimore
Schroeder Carol Knickerbocker B R
Scully Will P 3 Webster pl Bklyn
Sears Gladys Darlings of Paris B R
Seibini & Grovini 6804 17 Av Bklyn

CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot
Next Week (Nov. 27), Orpheum, Seattle.

Semon Duo Taxi Girls B R
Sensell Jean 313 Eleanor Pittsburg
Seymour Nedie 111 Manhattan N Y
Sexton Chas B Jefferson Birmingham Ala Ind
Shedmans Dogs Dumont N J

BILL FRANK
SHEPARD AND McDONALD
ALWAYS WORKING.
22 Troy St., Providence, R. I.

Shepperly Sisters 330 W 43 N Y
Sherlock Frank 514 W 135 N Y
Shermans Tom 253 St Emanuel Mobile
Shields The 307 City Hall New Orleans
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Sprague & McNece 643 N 10 Phila
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Stanley Teddy Police of Day B R
Stanwood Davis 364 Bremen E Boston
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Steinert Thomas Trio 531 Lenox av N Y
Steppe A H 33 Barclay Newark
Stepping Trio 3908 N 5 Phila
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Stevens Lillie Sam Devere B R
Stevens Paul 328 W 28 N Y
Stevens Geo Majestic B R
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St John & McCracken 6181 Chestnut Phila
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Stuart Dolly Gay Widows B R
Stuart & Keeley Orpheum Seattle
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Stutzman & May 619 Washington Wmsport
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Sully & Phelps 2310 Bolton Phila
Summers Allen 1956 W Division Chicago
Sutton & Sutton 3913 W 3 Duluth
Swisher Calvin 708 Harrison av Scranton
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Syts & Syts 140 Morris Phila

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Taylor Mae Columbia Detroit
Taylor W E O H Westfield Mass
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Terry Herbert Girls from Missouri B R
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Thornes Juggling 52 Rose Buffalo
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Downe & Wheelers 24 Jackson Ga 35 Cochran
27 Hawkinsville 28 Eastman 29 Helena
30 Baxley Dec 1 Hazelhurst
Haag Show 24 Lucedale Miss 35 Hattiesburg.
Sparks 24 Leesburg Fla 29 Lakeland 30 Wanchula
Dec 1 Arcadia 2 Barton 4 Kissimmee.

BURLESQUE ROUTES

Weeks Nov. 27 and Dec. 4.

Americans Dewey Minneapolis 4 Star St Paul
Behnman Show 27-29 Empire Albany 30-3 Mohawk
Schenectady 4 Gaiety Brooklyn
Belles Boulevard Gaiety Omaha 4 Gaiety
Kansas City
Ben Welch Show Empire Toledo 4 Columbia
Chicago
Big Banner Show Corinthian Rochester 4-6
Mohawk Schenectady 7-9 Empire Albany
Big Gaiety Gaiety Phila 4 Gaiety Baltimore
Big Revue Lafayette Buffalo 4 Avenue Detroit
Bohemians Calumet Chicago 4 Star Cleveland
Bon Tons Music Hall New York 4 Murray Hill
New York
Bowery Burlesquers Empire Hoboken 4 Music
Hall New York
Broadway Gaiety Girls Star Milwaukee 4
Dewey Minneapolis
Century Girls Century Kansas City 4 Standard
St Louis
Cherry Blossoms Folly Chicago 4 Star Milwaukee
College Girls Columbia New York 4 Casino
Phila
Cozy Corner Girls Eighth Ave New York 4
Bronx New York
Cracker Jacks Murray Hill New York 4-6 Gilmore
Springfield 7-9 Franklin Sq Worcester
Daffydille Casino Brooklyn 4 Bowery New York
Darlings Paris Monumental Baltimore 4 Empire
Phila
Ducklings Avenue Detroit 4 Folly Chicago
Follies Day Buckingham Louisville 4 Peoples
Cincinnati
Gay Widows Cooks Rochester 4 Lafayette
Buffalo
Ginger Girls Olympic New York 4 Gaiety
Phila
Girls from Happyland Gaiety Milwaukee 4
Gaiety Minneapolis
Girls from Missouri Star St Paul 4 Krug
Omaha
Girls from Reno Academy Pittsburg 4 Penn
Circuit
Golden Crook Westminster Providence 4 Gaiety
Boston
Hastings Big Show Gaiety Minneapolis 4 Shubert
St Paul
High School Girls Krug Omaha 4 Century
Kansas City.
Honeymoon Girls Gaiety Brooklyn 4 Olympic
New York
Howe's Lovemakers Gaiety Louisville 4 Standard
Cincinnati
Ideals Penn Circuit 4 Lyceum Washington
Imperial Lyceum Washington 4 Monumental
Baltimore
Jardin de Paris Star Cleveland 4 Academy
Pittsburg
Jersey Lillies Gaiety Detroit 4 Gaiety Toronto
Knickerbocker Belles Bowery New York 4 Trocadero
Phila
Knickerbockers Standard Cincinnati 4 Star &
Garter Chicago
Lady Buccaneers Luxerne Wilkes Barre 4 Columbia
Scranton
Marion's Dreamlands 27-29 Gilmore Springfield
30-3 Franklin Sq Worcester 4 Westminster
Providence
Merry Burlesquers Bon Ton Jersey City 4
Howard Boston
Merry Maidens Columbia Scranton 4 Eighth
Ave New York
Merry Whirl Star Brooklyn 4 Gaiety Newark
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Pacemakers Empire Brooklyn 4 Casino Brooklyn
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Boston
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Albany 7-9 Mohawk Schenectady
Queens Follies Bergers Empire Phila 4 Luxerne
Wilkes Barre
Queens Jardin de Paris Empire Cleveland 4
Empire Toledo
Reeves Beauty Show Gaiety Toronto 4 Garden
Buffalo
Robinson Crusoe Girls Gaiety St Louis 4 Gaiety
Louisville
Rose Sydel Casino Boston 4 Columbia New
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Runaway Girls Garden Buffalo 4 Corinthian
Rochester
Sam Devere Howard Boston 4 Royal Montreal
Social Maids Gaiety Pittsburg 4 Empire Cleveland
Star & Garter Gaiety Kansas City 4 Gaiety
St Louis
Star Show Girls Standard St Louis 4 Empire
Indianapolis
Taxi Girls Gaiety Washington 4 Gaiety Pittsburg
Chicago
Tiger Lillies Star Toronto 4 Cooks Rochester
Trocadero Star & Garter Chicago 4 Gaiety
Detroit
Vanity Fair Gaiety Newark 4 Empire Hoboken
Watsons Burlesquers Peoples Cincinnati 4 Empire
Brooklyn
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Winning Widows L O 4 Gaiety Washington
World of Pleasure Shubert St Paul 4 Gaiety
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Yankee Doodle Empire Indianapolis 4 Buckingham
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Zallah's Own Star Chicago 4 Calumet Chicago

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A. Emmett Hugh
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Evelyn Sisters
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B. Fargo Robt L (S F)
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Ferra Mrs Wilbur
(C)
Fields George
Fine Jacky (C)
Fogarty Frank (P)
Fording Lillian (C)
Fortune Teller Trio
(S F)
Fox Helen (C)
Frank Herbert
Franklin Caroline
Fraser Trio (P)
French Henry
Fulton Rosa
G. Gennaro (C)
Gerardo Two
Giorla Trio (S F)
Gillette Bessie
Golden Morris (S F)
Graham C (C)
Golden Jack (S F)
Grigg Frankie
H. Harkins Dolly
Harlow Beatrice
Harris Chas (C)
Harrison Lenore
(S F)
Hayraes Mrs
Hazelton Helen
Herman Dr
Hipple Clifford
Holgate W D
Holman Harry
Hopkins Ethel
Hornbrook Gus
Hunting Tony
I. Irving Jack
Irwin & O'Neill (C)
J. Johnson Oliver
Johnson & Wells
(S F)
Juhass Stephen (C)
K. Kelly & Lafferty
Kennedy & Rooney
Kenney Jack
Kent Annie
King & Mack (C)
King & Mackaye (C)
Kirby Timothy
Kirk Ralph
Kramer Sam (C)
L. Edwards Jessie (C)
Edwards Phil (C)
Elliot & Neff (F)
Elmer Clarence
Elmore Alan
Ely Edgar Atchison
Dara Jane
Donnelly Grace (C)
Davis Josephine
Davis Wendell
De Mar Grace
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Jas (C)
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 Lewin Harry W
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 Litchfield Paul
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 Lydell & Butterworth (C)
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 To go to Blarney Castle and kiss the Blar-
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 But we all hung by our heels while those
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 With a smack, smack, smack that strained
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 have Dec. 4th vacant before hand. Who
 wants it? Philadelphia preferred.
 The Busy Beehler Bees of Chicago booked
 the Miles Circuit for me.

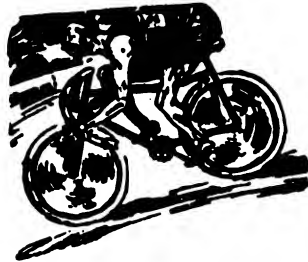
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